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The Archaeological
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of America

# THE RIGHT ARM OF HARMODIOS

Among the most famous statues in antiquity were the Tyrannicides —the Harmodios and Aristogeiton erected by the Athenians to commemorate their deliverance from the tyrants. It is a familiar story that the original statues executed by Antenor about 510 B.C. were carried off to Persia by Xerxes and new statues by Kritios and Nesiotes were set up in 477 B.C.;[1] that the original figures were restored to

Figure 1. Marble Head of Harmodios in the Metropolitan Museum

Athens after Alexander's conquest of Asia, and that the two groups then stood side by side in the market-place at least until the second century A.D.[2] Roman copies of the second group by Kritios and

[1] In the archonship of Adeimantos, Ol. 75, 4 (*Marm. Par., Epoch.*, I, 1, 70 ff.)

[2] For the evidence of this history *cf.* the references cited in Frazer's *Pausanias*, II, p. 93 (commentary to I, 8, 5).

Nesiotes have long ago been recognized in two statues in the Museum of Naples,[1] the two fine striding figures beloved by every student of Greek art. The Metropolitan Museum has just acquired another replica of the head of Harmodios[2] (Figs. 1 and 2), not so well-preserved as that of the Naples statue, for the surface is considerably corroded, but of at least equally good workmanship. It is welcome for its own sake since its original belongs to that splendid period of Greek art which produced the Boston and Ludovisi reliefs and the

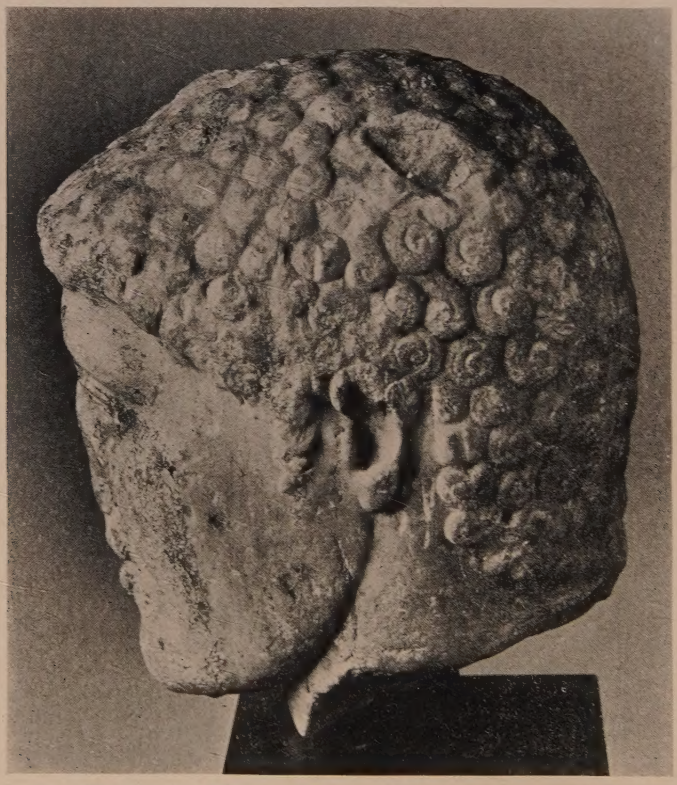

FIGURE 2. MARBLE HEAD OF HARMODIOS IN THE METROPOLITAN MUSEUM

bronze horse in the Metropolitan Museum; and it, too, partakes of the strength and the monumental quality of this great epoch. Our head has, moreover, peculiar archaeological interest in that it furnishes an important clue for the reconstruction of the Harmodios figure. In the Naples statue the original arms are both missing. The

[1] Now that we know so well the stylistic development of Greek sculpture during the late sixth and early fifth century B.C., the claim that these statues are copies of the Antenor group has been practically abandoned.

[2] *Cf.* Metropolitan Museum *Bulletin*, 1927, pp. 141, 142.

present restoration of the right arm has long been recognized as incorrect,[1] for the various copies of the group on coins and vases show that the arm was brought further back and bent sharply at the elbow; which would indeed make a more compact composition, more in line with the accepted scheme for the striding type at that period. The attempted reconstructions of the Harmodios figure in the cast collections at Dresden,[2] Strassburg[3] and Braunschweig[4] have accordingly been made with this in view. That these reconstructions are not yet correct and that the arm should be brought still farther back in close proximity with the head is shown by the replica of the head acquired by the Metropolitan Museum. For on it are clearly visible remnants of two supports, one in the centre front (on the sixth row of curls), one on the left side. These supports clearly connected with the arm or sword, as is indicated in the coin and vase representations. The question only remains which of the two poses which we find on these copies was actually the one of the statues. For there are two distinct variations which I think have not been hitherto sufficiently stressed. On the one hand we have the attitude which appears on the Athenian coins of the first century B.C.[5] with the hand brought to the front of the head and the sword passing over it; which appears also on the Skaramanga lekythos[6] and the Würzburg stamnos,[7] both probably of the first quarter of the fifth century B.C.; on two Pan-

FIGURE 3. COIN OF KYZIKOS 477–6 B.C. (*twice actual size*)

[1] For references to the extensive literature on this subject *cf.* Frazer, *Pausanias*, II, pp. 92 ff.; E. Robinson, *Boston Museum Bulletin*, August 1905, p. 29; Waser, *Arch. Anz.*, 1922, p. 157, note 1.

[2] Joubin, *La Sculpture grecque*, p. 51, fig. 2.

[3] Springer, *Kunstgeschichte, Das Altertum*, 12th edition (Wolters), p. 238, fig. 455.

[4] *Röm. Mitt.*, 1905, pl. XI.

[5] Imhoof-Blumer and Gardner, pl. DD, XIV–XVI; Svoronos, *Les Monnaies d'Athènes*, pl. 74, 9–21.

[6] *Arch.-epigr. Mitt. aus Oesterreich*, 3, pl. VI; *A.J.A.*, 1918, p. 150, fig. 4.

[7] *Arch. Ztg.*, 1883, pl. 12; *A.J.A.*, 1918, p. 151, fig. 5; attributed by Beazley, *Attische Vasenmaler*, p. 156, to the Copenhagen Painter. (Compare also the similar group with names inscribed on a fragment of a kotyle from Gela, Orsi, *Not. Scav.*, 1900, p. 276.) The Tyrannicides are draped and show other variations; so that at best they can only be adaptations of the sculptural group. The Vivenzio hydria (*A.J.A.*, 1918, p. 147, fig. 1) I have not included here, for it seems too far removed from the original composition.

athenaic amphorae in Hildesheim dated in the fourth century B.C.,[1] and on some late Attic lead tokens.[2] On the other hand we have the attitude on the Panathenaic amphora in the British Museum,[3] dated about 378–370 B.C., where the whole forearm is brought over the head and the sword held point downward. It is the pose that occurs also on the red-figured fragment in Boston found in the grave

FIGURE 4. FRAGMENT OF BLACK-GLAZED VASE
(*about twice actual size*)

of Dexileos[4] and therefore dated about 394 B.C.; on the elektron stater of Kyzikos (Fig. 3[5]) believed now to be practically contem-

[1] *Arch. Anz.*, 1919, p. 86, fig. 3, b and c.

[2] *B.C.H.*, VIII, 1884, p. 11, pl. III, 72; *Arch. Ztg.*, VII, 1869, pl. 24, No. 1; Svoronos, *op. cit.* pl. 74, 22–27.

[3] *Mon. dell. Inst.*, X, pl. 43d; Brauchitsch, *Die Panathenäischen Preisamphoren*, p. 50, fig. 11.

[4] E. Robinson, *Museum of Fine Arts Bulletin*, August, 1905, pp. 27 ff.; Hauser, *Röm. Mitt.*, 1904, pp. 163 ff.

[5] The specimen here illustrated comes from the collection of Grand Duke Alexander and is now in the possession of Edward T. Newell. It is published by von Fritze in *Nomisma*, VII, pl. IV, 6, pp. 9, 26–27. Other specimens are in the British Museum (*Catalogue of Greek Coins in the British Museum, Mysia*, pl. VII, 3, p. 29), and in the Greenwell Collection in Boston (*Numismatic Chronicle*, Series III, vol. VII, pl. III, 28; Regling, *Die Griechischen Münzen der Sammlung Warren*, pl. XXXIV, 1495. I owe this information to Mr. Newell.

porary with the Kritios and Nesiotes group[1] (477–476 B.C.); and probably on the relief of the marble throne in Broom Hall.[2] To these well-known monuments I can now add two others: (1) a fragment of a black-glazed vase with reliefs (Fig. 4), probably a so-called lamp-feeder,[3] of the third to second century B.C. It is said to be from Naukratis and is now in the possession of Edward T. Newell.[4] The representation is particularly clear and reliable, for it is well-preserved at this point and in relief instead of painted, so that the relation of the planes makes it certain that the right arm is held across the head with the forearm passing from the centre front to the left side. (2) A red-figured oinochoë in the Museo Villa Giulia[5] close in style to the Boston fragment and with attitudes of the Tyrannicides practically identical.

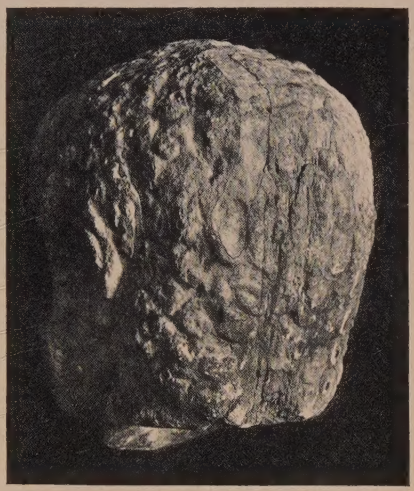

FIGURE 5. HEAD OF HARMODIOS IN NATIONAL MUSEUM ROME. REAR VIEW

The supports on the Harmodios head in the Metropolitan Museum fit admirably this second position, being located in the centre front and on the left side. They do not fit the first pose, for in this the sword did not pass to the left side. Moreover, this second position is on other grounds rendered more probable. At least it is noteworthy that several of the monuments illustrating it can be definitely dated in the period when only the Kritios and Nesiotes group was familiar to Athenian artists (that is between 477 and the time of Alexander the Great); while the monuments reproducing the first attitude can practically[6] all be placed with considerable probability

[1] *Cf.* von Fritze, *loc. cit.*

[2] *J.H.S.*, V, 1884, p. 146 f., pl. XLVIII; Stackelberg, *Gräber der Hellenen*, p. 33. The forearm is missing; but the upper arm is held at the right angle for this position and is too far back for the other.

[3] *Cf. e.g.* R. Pagenstecher, Die Calenische Reliefkeramik, *Jrb. Arch. Inst.*, Ergänzungsheft VIII, 1909, pp. 90 ff., pls. 19 ff.

[4] Bought in Egypt in 1914. I want to acknowledge here Mr. Newell's kind permission to publish this fragment as well as the coin in his collection (fig. 3). The fragment is now on loan in the Metropolitan Museum in the Seventh Classical Room.

[5] Shortly to be published by Dr. Giacomo Guidi.

[6] The only possible exceptions are the minute representations on the Panathenaic amphorae in Hildesheim (see p. 4) which, though later than the British Museum example, should be, according to Brauchitsch's dating, before 340 B.C., since the

either before 477 B.C. or after the time of Alexander, that is when the Antenor group was still or again available. From all this evidence, therefore, it follows that the second attitude must reproduce that of the Kritios and Nesiotes Harmodios, while the first may well have been that of the Antenor statue.[1]

Since supports appear on the New York Harmodios the question naturally comes up whether other replicas show similar traces. Besides the Naples statue, which shows no such remains,[2] the only other known extant replica of the Harmodios head is one formerly in the Villa Mattei, now in the National Museum in Rome. The swelling at the back, to be seen in Arndt, *Einzelverkauf*, No. 115, is illusory (so Mr. John Marshall informs me) "because the surface in front of it has been eaten away by water which makes the part behind seem to swell up. But," so Mr. Marshall's report continues, "above and behind the left ear there are marks which might be traces of a support. . . . The condition of the surface is so bad that certainty is out of the question, but I thought that the marks might well be traces of a support" (Fig. 5[3]). The position of this possible support would be exactly right for our suggested restoration. We must remember, however, that since such props were not needed in the original Greek statues which were presumably of bronze[4] each copyist might, of course, vary their location.

In the suggested reconstruction of the Harmodios[5] shown in Figures 6 and 7, we have combined the evidence of the New York head, the Newell fragment, the Kyzikos coin, the Boston vase fragment and the Villa Giulia oinochoë. The right upper arm could not be made to rise as abruptly as in some of these monuments, for the remains of the shoulder in the Naples statue demanded a slightly more oblique position. The line of direction would naturally vary according to the point of view of the spectator, who tried to translate a three-dimensional into a two-dimensional composition. With the right arm thus changed, the left, as restored in the Naples statue, no longer harmonized. Since the versions on the vases and the Kyzikos

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Athena is still turned to the left. The time involved, however, is so short (less than ten years) that it should be possible to explain the Hildesheim vases as survivals of the earlier style, and to date them shortly after 334, that is, after the return of the Antenor statues to Athens (The shield device may even have been painted in celebration of that event!).

[1] This possibility has already been suggested for the Skaramanga figures by E. Robinson, *loc. cit.*, on account of their long hair.

[2] So Mr. John Marshall informs me. I am greatly indebted to him for examining the Naples and Mattei replicas.

[3] Photographed by Signore Faraglia.

[4] For the evidence *cf.* Frazer's *Pausanias*, II, p. 93.

[5] The restoration was carried out at the Metropolitan Museum by the sculptor, D. DeCurtis.

coin had proved so comparatively accurate we have followed them also in our reconstruction of the left arm—slightly further removed from the body than in the old restoration, held straight and taut as demanded by the tense attitude, and with the hand held open not grasping the sheath: for the latter hung from the left shoulder as indicated by the marks made by the straps on the marble. The

FIGURE 6. RECONSTRUCTION OF THE CAST OF HARMODIOS IN THE METROPOLITAN MUSEUM

removal of the disturbing tree-trunk has brought out the composition to better advantage.

The pose of the Harmodios by Kritios and Nesiotes as we have now come to know it represents just the kind of advance over the older striding attitude that we should expect in Athens at 477 B.C. The arm held thus in a position of intense action ready to swing

the fatal blow imparts a new energy to the whole figure. Kritios in this work shows himself a leader in the new era which Greek sculpture entered after the conquest of Persia. The profound impression

FIGURE 7. RECONSTRUCTION OF THE CAST OF HARMODIOS IN THE METROPOLITAN MUSEUM

made by his Harmodios is shown by the recurrence of the composition in the Peirithoos of the Olympia pediment[1] and in one of the Greek warriors of the Phigaleia frieze.[2] Kritios' new creation evidently became an accepted type.

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NEW YORK

[1] *Cf.* Buschor und Hamann, *Skulpturen des Zeus Tempel zu Olympia*, pl. LVI; Treu, *Die Bildwerke von Olympia*, III, text, pp. 74–75, fig. 119. The right forearm was fastened to the top of the head by a dowel.

[2] Smith, *Catalogue of Greek Sculpture*, I, No. 533; *Ancient Marbles in the British Museum*, IV, pl. 13.

# LATIN ELEGIACS FROM CORINTH

Among the new inscriptions which we examined in the excavations at Corinth during the summer of 1926 was a Latin epigram in elegiac metre.[1] It was discovered when a part of the Byzantine ramp on Lechaion Road was removed in August 1925. The poem was cut on a limestone block, measuring 0.78 × 1.17 × 0.23 m. It is now broken into seven fragments. The block had been previously used for some Greek monument the character of which is unknown.

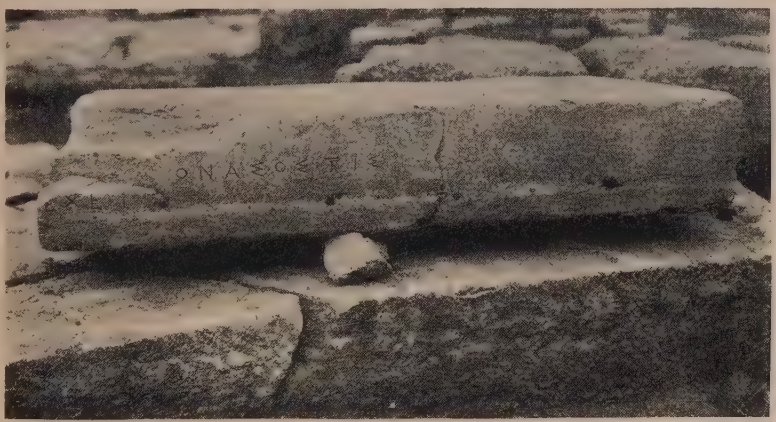

Figure 1. Greek Inscription on Block Used Later for Latin Elegiacs

On one of its narrow sides is still preserved a part of a beautifully cut Greek inscription of the best period, probably fourth century B.C. in date (Fig. 1). The size of the letters, *ca.* 0.022 m. in height, and the careful cutting are evidence for the importance of the building to which it belonged, but unfortunately very little of the Greek inscription is preserved, and it offers no clues for the solution of the problem. It reads:

. . . . . ονας ὅστις
–εχει *vac.*

The inscription consisted of two lines only, the ends of which are now preserved. The first line scarcely reaches the center of the block, while the second line, which is completely preserved as far as this stone goes, contained four letters, being eleven letters shorter than the first. It is evident both from the anathyrosis at the left

[1] Inv. Nos. 788, 791 frgs. A–E; Hill, *A.J.A.*, 1927, p. 79.

end of the stone and from the spacing of the Greek inscription that another block of presumably equal length was originally attached to it on the left. It is possible indeed that there were once three stones of which only one has been found.

If the inscription was centered carefully, as seems probable, and if it was carved on two adjacent blocks, the first line contained about thirty letters and the second about eight. If there were three blocks, the first line would be more than twice as long and the second line would contain about forty letters. Thus it is almost hopeless to attempt a restoration even of the words which have been preserved. An important clue was lost when the stone was broken away where

FIGURE 2. LATIN ELEGIACS FROM CORINTH

the beginning of the word ending in *–ονας* stood, and we hesitate to choose between the numerous possible restorations. One might restore *Ἀμφικτύονας*, and connect it with Pindar's sixth Nemean ode, lines 40–42, but *Ἀμαζόνας* and a host of equally possible readings make any restorations extremely hazardous.

The Latin inscription (Fig. 2) was cut upon the original top of the block. When the Latin inscription was set upright, the narrow face on which the Greek was inscribed became the new top. The Latin letters which are 0.032 m. high are well cut and can be read in all cases where the surface of the stone has been preserved. In the upper right-hand corner a deep rectangular cutting has destroyed the end of the first line, and much of the last three lines has disappeared because of the loss of fragments there. There is a rasura in

the third line. The major portion of the inscription is on one piece, to which the smaller fragments join either directly or indirectly. Thus the position of every fragment is known exactly.

QVOD · NEQVE · CONATVS · QVISQVANST · NEQVE · – – – – –
NOSCITE · REM · VT · FAMAA · FACTA · FERAMVS · VIREI
AVSPICIO · (*rasura*) I · PRO · CONSVLE · CLASSIS
ISTHMVM · TRADVCTAST · MISSAQVE · PER · PELAGVS
IPSE · ITER · EIRE · PROFECTVS · SIDAM · CLASSEM · HIRRVS · ATHENEIS
PRO · PRAETORE · ANNI · E · TEMPORE · CONSTITVIT
LVCIBVS · HAEC · PAVCIS · PARVO · PERFECTA · TVMVLTV
MAGNA . *ca.* 4 *l.* . OM · RATIONE · ATQVE · SALVT – – – –
QuEI · PROBVS · EST · LAVDAt · QVEI · CONTRA · EST · INV – – –
INVID . . NT · DVM · Q . . *ca.* 7 *l.* . . ECET · ID · V – – – –[1]

The erasure probably contained about ten letters. The first one has a stroke sloping up from left to right like that of an A or an M. Following it comes a vertical stroke sloping down to the right from the top as in an N. The fourth letter is circular and seems to have been an O. After it came a letter with a vertical stroke, as in I, N, or L. The letter at the end of the erasure is curved without being a complete circle; it must be either a C or a G. Between it and the vertical stroke are sloping strokes belonging to two letters, AM, MA, or MM. There are other slight traces of letters which cannot be identified without the context. The restoration of the erasure we shall discuss later.

For the lacunae we suggest as completions of the thought not inconsistent with the available space *adhuc meditatus* in line 1, and *simul* at the end of line 8.[2] In the lacuna at the beginning of the eighth line the surface of the stone is preserved from the punctuation after *magna* to a line running diagonally upward to the right far enough from the final A of *magna* to make it probable that the next letter was either another A or an M. At the end of the lacuna there is trace of a circular letter before the M. As there are about four letters in the lacuna before the circular letter, the most probable restoration is *ac quom*.[3]

The restoration of lines 9 and 10 are interdependent. Since only

[1] The letters under which dots have been placed are clear enough to be practically certain in their context.

[2] The use of *simul* after coördinate terms is chiefly ante-classical. In Plautus there are several examples of this usage, with the word *simul* at the end of the line as we have restored it. See particularly *Men.*, 1099; *Aul.*, 578.

[3] For the use of *quom* as the spelling for the preposition it is sufficient to cite *C.I.L.* I², 2, 583 (*ca.* 123 B.C.) 50, 56, 74, 75; 585 (111 B.C.), 21: oina quom agro; 592, II, 27, 38 (49 B.C.). *Cf.* Bersu, *Gutturalen*, 41f. For *atque* – – *atque* meaning both – – and, see Virg., *Ecl.*, V, 23. The use of *ac* and *atque* together can be accounted for by the exigencies of meter, even though both words are before consonants (as is also true in Cic., *Cat.*, IV, 12), and though some authors avoid *ac* before gutturals. For the evidence see the *Thesaurus s.v. atque*, 1048. *Cf. ac quam*, Cic., *Agr.*, II, 98; *ac quaerenda*, Cic., *De Orat.*, III, 57.

two letters of the first word in line 10 are missing, the restoration *invid[ea]nt* is practically certain. Toward the end of the line the surface of the stone has been injured slightly so that it is difficult to choose between -EGET or -ECET, but the latter reading is more probable. *Q[uos cond]ecet* would exactly fit the available space. *Condecere* is fairly frequent in comedy and it is used also in post-classical Latin, though it is rare in the classical period. The accusative is regularly found with the word.[1] For the last word in the line we suggest *v[ideant]* with a word play such as is common in early Latin. *Invidere* here, as in Catullus 5, 12 (*ne quis malus invidere possit*) would mean "to look askance at." This meaning for the word is cited by Cicero in a line of Accius, where, as Cicero notes, the use of the accusative instead of the more common dative with *invidere* brings out *videre* in the word. If, as seems probable, the *inv-* of line 9 is to be restored *inv[idet]*, perhaps we should restore an accusative with it, *illum* for instance rather than *illi*.[2] The two lines would then mean "He who is upright praises, he who is the contrary, looks askance at him. Let men look askance at him, if only those who should (*i.e.*, the *probi*) look at this monument." For the freedom of the upright from envy one might quote Cicero, *Timaeus*, 9: *Probus autem invidet nemini*. Perhaps our verses contain a reminiscence of Plato's original dialogue.[3]

The interpretation of the poem is closely connected with the problem of punctuation. Should we read *profectus* in line 5 as a participle modifying Hirrus, or should we supply an *est* and make it coördinate with *constituit*, placing a full stop after *Sidam?* With this punctuation the proconsul named in the erasure becomes the chief subject of the epigram; to him *ipse* refers, and Hirrus *pro praetore* is his substitute in command of the fleet at Athens after his departure for Side. Furthermore, the proconsul would then be the man praised by the upright and envied by the wicked.

This is the interpretation which we have preferred, but it is not impossible that *profectus* is a participle. *Ipse* would then be in

[1] See Plautus, *Amph.*, 722, omen – – capies quod te condecet; *cf. Carm. Epig.*, 187, 1: vixi quomodo condecet ingenuom. The inscription seems to be Augustan.

[2] See Cicero, *Tusc.*, III, 20: ab invidendo autem invidentia dici potest ut effugiamus ambiguum nomen invidiae, quod verbum ductum est a nimis intuendo fortunam alterius, ut est in Melanippo:

Quisnam florem liberum invidit meum?

Male Latine videtur, sed praeclare Accius; ut enim 'videre' sic 'invidere florem' rectius quam 'flori'. Nos consuetudine prohibemur; poeta ius suum tenuit, et dixit audacius.

[3] *Cf.* Plato, *Timaeus*, 29e: ἀγαθὸς ἦν, ἀγαθῷ δὲ οὐδεὶς περὶ οὐδενὸς οὐδέποτε ἐγγίγνεται φθόνος. For the use of *invidere* see also Martial I, 40, quoted in an inscription, *C.L.E.*, Suppl. 2064. See also *C.L.E.*, 334:

Aemule, siqui potes, nostros imitare labores.
Si malevolus es, geme; si benevolus es, gaude.

apposition with Hirrus and he would become the subject of the epigram.

The inscription, tentatively restored and punctuated in accordance with the interpretation which seems to us most probable, reads as follows:

Quod neque conatus quisquanst neque[*adhuc meditatus*].
Noscite rem ut famaa facta feramus virei.
Auspicio – – – – i pro consule, classis
Isthmum traductast, missaque per pelagus.
Ipse iter eire profectus Sidam. Classem Hirrus Atheneis
Pro praetore anni e tempore constituit.
Lucibus haec paucis parvo perfecta tumultu
Magna [*ac qu*]ọm ratione atque saluṭ[*e simul*].
Q[*u*]ẹi probus eṣt lauda[*t*], quei contṛa est inv[*idet illum*].
Invịd[*ea*]nt, dum q[*uos cond*]ẹcet id vṛ[*ideant*].

We append the following translation to show our interpretation of the poem:

"Learn to know of a thing which no man ever tried or ventured to think of, learn to know that we may celebrate with fame the deeds of the hero. Under the auspices of – – – – – – proconsul, the fleet was transported across the Isthmus and despatched over the sea. The proconsul himself set out for Side. Hirrus, his propraetor, because of the season of the year stationed the fleet at Athens. In a few days all this was accomplished with little confusion, and at the same time with great skill and security.

"He who is upright praises; he who is the opposite looks askance at him. Let men look askance, if only those who should, look at this monument."

The shapes of the letters furnish nothing conclusive as to date, but the forms of C, E, F, M, O, and P suggest the last century of the Republic, particularly the period before Sulla. The P is always open, though sometimes only slightly so. The side strokes of the M slant acutely. The letters M, O, and C are very broad. The punctuation marks are triangular. The letters bear a fairly close resemblance to *C.I.L.*, 1,[2] 2, 652 (129 B.C.) and 692(110 B.C.).

Since our inscription was found on a Greek site, it is natural to compare it with the Latin inscriptions of Delos. The letters, it will be noted, are less regular, and they lack the deep cutting and the flare at the end of a stroke which characterize the official records of Delos. The Corinthian inscription was probably not cut by a workman who possessed the skill of the Delian stone cutters with their extensive practice in Greek inscriptions, and the limestone of the

block did not adapt itself so well to finished work as did the island marble used at Delos.

The spelling, especially the use of the double vowel for the final long A of *fama*, provides a far more definite indication of date than the letter forms. This type of spelling, instituted by the poet Accius, was common from the time of the Gracchi until Sulla. The earliest recorded use of it belongs to the year 132 B.C.[1] In isolated cases it is found after Sulla, once in an inscription from Africa which dates between 49 and 46 B.C.[2] and again on coins of 40 and 38 B.C.,[3] but most of the post-Sullan instances of it are to be found in proper names which always tend to be conservative in their form.[4] In general the doubling of a vowel to indicate length may be considered an indication of pre-Sullan date.

The use of spurious EI for long I, another invention of Accius, is also characteristic of the same period, but it occurs not infrequently as late as the time of Augustus. The poet, it may be noted, is as inconsistent in the use of EI as other writers of the period. In the spelling of *anni* in line 6 he seems to be following the rule of Lucilius (X, 362–3) that the genitive of an o-stem is not to be spelled with EI, but in *virei* in line 2 he violates the rule.[5] The phonetic suppression of final S in lines 2 and 5, *feramus virei* and *profectus Sidam*, is another mark of the republican period. It is fairly frequent in Lucretius, but, as Cicero tells us in the *Orator*, 161, written in 46 B.C., it was already going out of fashion.

The aphaeresis in *quisquanst* and *traductast* is a more doubtful mark of early date. Suppression of the *E* in *est* is commonest in manuscripts of poets of the Republic, especially Plautus and Lucretius. In inscriptions it occurs rather on private than on public records, and in verse more often than in prose.[6] The change of M to N before S is comparatively rare. One example only is cited in compound words, *quansei* from the Lex Agraria. We have found no parallel for aphaeresis with quisquam.[7]

The use of TH to transliterate the Greek *theta* in *Isthmum* and *Atheneis* can hardly be earlier than the middle of the second century

[1] *C.I.L.*, I ², 2, 638.
[2] Dessau, 5319; *cf.* also a Delian inscription of 58 B.C., *B.C.H.*, 1922, 199.
[3] Grueber, *Coins of the Roman Republic in the British Museum*, I, pp. 571, 587.
[4] A late case of a double vowel in a common noun is *posticuus*, Dessau, 5319 (49–46 B.C.).
[5] There is a similar inconsistency in the use of the double A. Only one of the long A's in *fama* is doubled, and the final A of *magna* (ablative) is represented by a single letter.
[6] Kühner, *Ausführliche Grammatik d. lat. Sprache*, I ², 129, 155.
[7] Diehl, de M finali epigraphica, *Fleckeisen's Jahrbücher f. Class. Phil.*, Suppl. 25, 1899, 301–305. Diehl cites thirteen examples of the change of M to N before a word beginning with S, many of which are either Christian or late.

B.C. Up to that time *chi*, *phi*, and *theta* appeared in Latin simply as C, P, and T. In a dedication of Mummius in 145, *C.I.L.*, I $^2$, 2, 626, the forms Achaia and Corinto are used together. By the year 100 B.C. the aspirate had become regular in official inscriptions and on coins,[1] though Catullus' famous Arrius (*carm.* 84) shows that individuals were insecure about the use of H half a century later.[2]

The language and letter forms of the inscription, though not conclusive in their testimony, provide an accumulation of evidence for assigning the epigram to the period between the destruction of Corinth by Mummius and its refounding by Julius Caesar. Nevertheless, one hesitates without strong reasons to date the monument in a period when we have no other inscriptions and almost no monuments of any sort from Corinth. We must then proceed to consider the inscription from the standpoint of history.

It was set up in honor of the proconsul whose name was erased—or of Hirrus who was serving *pro praetore* under him apparently as a substitute in his absence. It records the unheard-of deed of transporting a fleet of war across the Isthmus at a time when the season was unfavorable for navigation. An important objective of the voyage was Side, presumably the well-known port on the coast of Pamphylia, but the season, which made it undesirable to attempt the dangerous course round Malea, also made it necessary to station the fleet temporarily at Athens.

There are two indications of date which will be noted immediately. The mention of proconsular *auspicia* points to a date before the principate of Augustus, for after its foundation military operations were performed under the auspices of the Emperor.[3] The other indication is less sure. The deletion of names from Greek inscriptions is well known before Roman times, but it occurs first in Roman official records when the names of the Antonii were removed from the Fasti after the fall of Alexandria.[4] In private records it is unknown until the Empire.[5]

[1] See Kühner, *op. cit.*, p. 44.

[2] As far as we have been able to discover, this is the only occurrence of the name Side in verse, either in Greek or in Latin. If the poet has given the quantity of the I correctly, there can be no connection between the name of the town and the word σίδη, pomegranate. The pomegranate is represented on the coins of the city.

[3] See Wissowa, *s.v. Auspicia*, *R.E.*, 2583.

[4] Dio, LI, 19; Plutarch, *Cicero*, 49; *cf.* Mommsen, *C.I.L.*, I $^1$, p. 422; *Hermes*, IX, 1875, 267 ff. (*Röm. Forsch.*, II, 58 ff.). See also Hirschfeld, *Hermes*, IX, 1875, 93–108; XI, 1876, 154–163; Zedler, *de memoriae damnatione*, p. 12. Cicero's statement (*Phil.*, XIII, 12, 26) *cuius totus consulatus est ex omni monumentorum memoria evolsus*, words which refer to Antony, spoken in March 43 about a month before he was declared a *hostis*, are interpreted by Mommsen as gestures (*Staatsrecht*, III, 1191, n. 1).

[5] In connection with the erasures of 30, Hirschfeld has pointed out, *loc. cit.*, that no ancient monument except the Capitoline Fasti and certain of its copies

There is, as far as we have been able to ascertain, only one name which fits the meter, the spacing, and all the traces of letters in the rasura, ANTONI MARCI. The inversion of *nomen* and *praenomen* is not infrequent in verse, especially during the Republic. One thinks immediately of Cornelius Lucius Scipio Barbatus of the Scipionic inscriptions and of Pacuvi Marci in Pacuvius' epitaph.[1]

At first sight our inscription might appear to be a record of the triumvir Mark Antony, another honor to add to the long list of those accorded to him during the years of his power in the East, and another indication, in the deleted name, of the complete triumph of Octavian. But quite aside from the evidence we have produced for an earlier date, there are serious objections to assigning the record to Mark Antony. In the first place, although the triumvirate gave to its members the *proconsulare imperium*,[2] nowhere is Antony or either of the other triumvirs referred to as proconsul during its term. Their title is always *triumvir rei publicae constituendae* or simply *triumvir*. Only in the year 43 up to the twenty-seventh of November, when the Titian Law established the triumvirate, was Mark Antony properly proconsul. During these months Antony was in Italy, claiming first Cisalpine and later Transalpine Gaul as his province. His brother Gaius had secured from the senate the right to Macedonia, which at one time had been temporarily assigned to Mark Antony, but Marcus Brutus, a still earlier claimant, had possession of the province, except for the city of Apollonia in which Gaius was being beseiged. It is difficult to see how a propraetor of Mark Antony could have stationed a fleet at Athens in this year, or what reason he would have had for sending a fleet to Side. Certainly Antony himself was not in Eastern waters at this time, and it is almost as certain that he possessed no fleet either in the East or in the West, for he and Octavian in 42 experienced considerable difficulty in transporting their troops across the Adriatic.

Moreover the obvious haste with which the monument was erected is in itself a reason for doubting whether it could have been set up in honor of the triumvir. The colony of Julius Caesar, whose stately buildings are coming to light at Corinth, did not honor its patrons

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show Antonian erasures. The first erasure in a private inscription known to Hirschfeld is that of the name of Asinius Gallus.

[1] *C.I.L.*, I², 2, 7; Pacuvius, *ap.* Gel. I, 24, 4; *C.I.L.*, I², 2, 1209. It is true that the inversion in our inscription is not necessary for metrical reasons, since *Marci Antoni* would scan. But there are some parallels for inversion in prose. *Cf.* Livy, II, 32, 8, *Menenium Agrippam;* XXIX, 2, 11, *Cornelium Servium;* XXX, 1, 9, *Lucretio Sp.* Lahmeyer (*Philol.* 1865, 471ff.) is not convincing in his effort to explain these cases as corruptions in the text. See Mommsen, *Röm. Forsch.*, I, p. 41, n. 68; Weissenborn's note on Livy, I, 56.

[2] Appian, B.C., IV, 2 and 7.

by inscribing their names and their claims to glory on old blocks from Corinth's ancient splendor. The city that placed Mark Antony's name on its coins[1] and built a temple to his wife Octavia[2] would hardly have permitted a rough monument like this one to be set up in honor of the man who for a decade was supreme in the eastern half of the Roman world.

Another objection to associating the epigram with Mark Antony is that the only Hirrus of whom we have information during the period belonged to the opposite party, and therefore could hardly have served *pro praetore* under Antony. This man, C. Lucilius Hirrus, was tribune of the plebs in 53 and was defeated for the aedileship in 51.[3] In the period leading up to the civil war he was in close relation with Pompey. During the war he was active first as a Pompeian military leader in Picenum and then as Pompey's envoy to the Parthian king. After the defeat of the Pompeians he apparently became reconciled to Caesar, as Cicero and Varro did, and sent the dictator a large supply of lampreys from his preserves. If, as seems very probable, he is identical with the Ἵρτιος of Appian, B.C., IV (43 and 84), he, again like Varro and Cicero, went over to the side of the conspirators and was proscribed. Late in the year 43 he brought together a force of slaves in Bruttium with which he crossed over to establish Sextus Pompey in Sicily. There is a bare possibility that this Hirrus may be identical with the Lucilius who was with Brutus at Philippi. He surrendered himself to Antony, pretending to be Brutus. Antony then pardoned him and kept him at his side as a trusted associate until the very end.[4] Nevertheless he was not with Antony until after the latter had become triumvir, and from that time on, as we have seen, there is no parallel for the use of the title proconsul for Antony.

If we cannot associate the inscription with this Hirrus and with the triumvir, we must suppose that we are dealing with another and inevitably an earlier Marcus Antonius and also with an earlier Hirrus. There are two other Marci Antonii, the father and the grandfather of the triumvir, who held commands in the east. For either of them

[1] See *B.M.C. Corinth*, p. 59, no. 490, Pl. XV, 3; Imhoof-Blumer and Gardner, *Numismatic Commentary*, 22.

[2] Pausanias, II, 3, 1. See *Arch. Anz.* 1911, 137–8.

[3] Cicero and Caelius refer repeatedly in the letters to this Hirrus, mentioning him always without *nomen* and often without *praenomen*, in a manner that indicates that there was only one well-known person of the name. His full name, C. Lucilius C.f. Pup. Hirrus, is given at the head of a *senatus consultum* quoted in Cic. *ad Fam.*, VIII, 8, 5. For full citations of the ancient sources about him see Münzer, *s.v.* Lucilius 25, *R.E.* See also Cichorius, *Röm. Studien*, 67–70.

[4] See Appian, *B.C.*, IV, 129; Plutarch, *Brutus*, 50; *Antony*, 69. *Cf.* Münzer, *s.v.* Lucilius, 2, *R.E.* Münzer does not suggest this identification. It is noteworthy that Plutarch, *Pompey*, 54 refers to Hirrus as Λουκίλλιος.

the erasure can be explained, for when Mark Antony's name was removed from the Fasti by senatorial decree in 30 B.C. and members of the *gens Antonia* were forbidden henceforth to bear the *praenomen* Marcus,[1] even Antony's ancestors of like name were not spared. The name of his grandfather, the great orator Marcus Antonius, was erased in the Fasti Consulares where he was listed as consul in 99 and as censor in 97 B.C.[2] Whoever the Antonius of our epigram may have been, the erasure of his name could hardly have taken place until 30 *B.C.*[3] It does not therefore militate against an early date for the inscription.

Both of the earlier Antonii had commands that involved the possession of a fleet in the east. The former, the great orator just named, was *praetor pro consule*[4] and had a command against the Cilician pirates in 102, and his son, the triumvir's father, had an *imperium* against the pirates which in its unlimited character foreshadowed the power given to Pompey by the Gabinian Law seven years later.[5]

The circumstances described in our inscription do not accord with what we know of the second Antonius' command which ended in the disastrous expedition to Crete and gave him the derisive nickname Creticus. They do accord exceedingly well with the first Antonius' command in Cilicia.

In the first place, Antonius, like the praetors who commanded in Spain and in Asia at the same time, was sent out with the title *pro consule.*[6] His status was thus the same as that of Hirrus' commanding officer. Furthermore, his route to his province led by way of Athens, and he too was delayed there by unfavorable weather. In the *De Oratore* (I, 82) he is quoted by Cicero as saying: *Cum pro consule in Ciliciam proficiscens venissem Athenas, compluris tum ibi dies sum propter navigandi difficultatem commoratus.* Finally Antonius' ultimate objective must have included the town to which the expedition recorded in our epigram was going, Side, an important port in Pamphylia, which lay close to Cilicia.[7] We know little of the

[1] Dio, LI, 19; Plutarch, *Cicero*, 49.

[2] *Cf.* Mommsen, *C.I.L.*, I [1], p. 422.

[3] If it belongs to that year, it is the earliest recorded case of an erasure in a private inscription.

[4] See Livy, *Per.*, LXVIII: *M. Antonius praetor in Ciliciam maritimos praedones persecutus est. Cf.* Velleius, II, 31, 3.

[5] Cicero, *Verr.*, II, 8; III, 213; *cf.* Klebs, *s.v.* Antonius *R.E.*, 28, 29; Foucart, *Les Campagnes de M. Antonius Creticus*, *Journ. d. Savants*, 1906, 569–581.

[6] On his title see Holleaux, Στρατηγὸς ὕπατος, *Bibl. Ec. Fr. de Athènes et de Rome*, 1918, 30–31.

[7] If the *ipse* of line 5 refers to Antonius, it may seem surprising that he should have left his fleet behind at Athens when going into the very heart of the enemy's country. The pirates were not enemies that could be disregarded. Still *profectus* means merely "set sail for," and not a small part of Antonius' task

details of the expedition beyond the fact that the final result was successful enough to give Antonius a triumph (Plutarch, *Pomp.*, 24).[1] But we do know that neither the pirates, who soon after the triumph carried off Antonius' daughter, nor Cilicia proper was conquered. Like the earlier Roman expeditions against the pirates of the west,[2] Antonius' command seems to have attempted no more than the occupation of ports that served as naval bases for the pirates.[3] Pamphylia, Strabo tells us (XIV, 3, 2), was full of such ports, and Side where the pirates built their ships and sold their captives was perhaps the most important. Pamphylia was included in the military command known from the time of Antonius as *provincia Ciliciae*.[4] This was a province in the early sense of the term; that is, it was simply a command in Cilician waters, named from the objective against which its operations were directed. It is sometimes referred to as Pamphylia.[5] When as a result of the conquests of Servilius Isauricus, Lucullus, and Pompey, the pirates were finally conquered, Pamphylia with its port Side became a part of the organized province of Cilicia.

Obviously the Hirrus who was a contemporary of Cicero could not have served *pro praetore* under the orator Antonius. Still it is possible that the Hirrus of our inscription belonged to a previous generation of the same family, and that he too was a Lucilius. The genealogy of the Lucilii will be discussed in another paper.

A word may be added as to the meaning of *pro praetore*. The title is rarely used independently.[6] Where it is used alone, it seems to

was undoubtedly the collection of ships from the Greek cities of the Aegean. Some may have met him at Athens, and others would join him at Rhodes, where he seems to have stayed for some time. Thus Antonius would not be without escort, and the need of organizing the naval contingents of the allies would be sufficient explanation of his leaving Hirrus and a part of his fleet at Athens. Moreover, it may well have been necessary to leave a squadron there to ensure control of the western Aegean.

[1] He was probably the Antonius to whom Byzantium furnished aid. See Tac. *Ann.*, XII, 62. Lucius Cicero, Cicero's uncle, and Marcus Gratidius, who was Antony's prefect, were in the retinue (Cicero, *de Orat.*, II, 2; *Brutus*, 168). Another member of the expedition was Aulus Gabinius, to whom along with Antony the Rhodians seem to have dedicated a statue during their stay in the island. Aulus Gabinius was quaestor, ταμίας Ῥωμαιῶν ἐς [Κ]ιλικίαν. See Foucart, *op. cit.*, 576; Holleaux, *R.A.*, 1918, 228. A Delian inscription set up in honor of the orator after he was made censor in 97 possibly indicates a stop at Delos. See *B.C.H.*, 1884, 29 f.; Foucart, *Rev. de Phil.*, 1899, 258, 6; *Rev. Ét. Anc.*, 1917, 83 ff.

[2] Mommsen, *Hist. of Rome* (ed. 1900) III, 382, n. 1.

[3] On Antonius' command see Ormerod, *Piracy in the Ancient World*, 208–9.

[4] Marquardt, *Röm. Staatsverw.*, I ², 379 ff.

[5] *Cf.* Athen., V, 213 a; Cic., *in Verr.*, Act. I, 2.

[6] It is for instance cited only twice in Dessau's indices to the *Inscriptiones Selectae*, and only twice in Cicero's orations. It is found more often in Livy, but regularly for the substitute in command when the responsible authority is absent. *Cf.* Livy, X, 25, 11; XXVII, 35, 2; XXXI, 3, 3; see also Sallust, *Jug.*, 36, 37, 103. The phrase *cum imperio* is sometimes used as a substitute for *pro praetore*. See Livy, XXIII, 34, 14; XXXI, 3, 2; XXXV, 23, 6.

denote not a provincial governor but a man who possesses the *imperium* as substitute for the commanding officer in his absence.[1] The praetor who went forth to a provincial command seems, at least in the latter part of the Republic, to have been called *praetor pro consule*. That was, we have seen, the title of Marcus Antonius the orator, when as praetor he was in command of the Cilician *provincia*, at the time of his expedition against the pirates.[2] Often the man delegated for the *imperium* had not held the praetorship; thus *quaestor pro praetore* is a fairly frequent title. Hirrus then at the time of this inscription had not necessarily held the praetorship, and he certainly was in charge of no independent province. He was simply the member of Antonius' staff chosen to command the fleet when the operations of the campaign took the ranking officer beyond range of a command which could include Athens.

Our elegiacs are not only a new record for Rome's long struggle with the Cilician pirates. They are also an important document for the operation of a fleet in Greece in time of war. The Diolkos, the track across the isthmus where ships were transported between the Corinthian and the Saronic Gulfs, was used for small vessels to save mariners from the dangerous course around Malea. For ships of war its use was known as early as the Peloponnesian War.[3] In 217 B.C., Philip III of Macedon transported his small vessels over the Diolkos and sent the others around the Peloponnesus.[4] If the claim that Antonius had done something never accomplished before is based on anything more than the poet's enthusiasm, the new thing in his achievement must have been the transportation of larger ships. The operation was repeated later by Octavian in 30 B.C. who, also because of the unfavorable weather, used the Diolkos in his operations against Antony and arrived in Asia before it was even known that he had left Rome.[5]

The inscription, carved as it is upon an old block of limestone, apparently belonged to a monument hastily improvised to commemorate the achievement of transporting the fleet across the Isthmus. It was set up probably by participants in the expedition, very soon after the Isthmus had been successfully crossed. Perhaps

[1] See the detailed discussion, Mommsen, *Staatsrecht*, I, 680–686. Under the Empire, of course, the representative of the Emperor in charge of a province was regularly styled *legatus pro praetore*.

[2] Mommsen, *Staatsrecht*, II, 647 ff.

[3] Thuc. VIII, 7 f. *Cf.* Pliny, *N.H.*, IV, 10: *longo et ancipiti navium ambitu quas magnitudo plaustris transvehi prohibet.*

[4] Polyb., V, 101, 4; *cf.* IV, 19. On the Diolkos, see Fimmen, *R.E.*, *s.v.* Isthmos 2259; Strabo, VIII, 2, 1, 335: *τὸν διολκὸν δι' οὗ τὰ πορθμεῖα ὑπερνεωλκοῦσιν ἀπὸ τῆς ἑτέρας εἰς τὴν ἑτέραν θάλατταν.*

[5] Dio, LI, 5: *τὰς ναῦς ὑπὸ τοῦ χειμῶνος ὑπερενεγκὼν οὕτω ταχέως εἰς τὴν Ἀσίαν ἀνεκομίσθη.*

Hirrus himself, left behind in command of the fleet, was responsible for erecting the memorial. This would explain his prominence in the verses, a prominence difficult to explain on the basis of his share in the exploit, if we are right in thinking that the actual crossing was made under the supervision of Antonius.

The monument may originally have stood not in the deserted town but on the Isthmus, the scene of the exploit.[1] It is easy to understand its transference from the Isthmus to Caesar's new colony on the site of ancient Corinth, especially in the years when Mark Antony had command of the eastern half of the Roman world. The block, containing, as it did, the name of the triumvir's illustrious grandfather, certainly attracted attention, as the very fact of the later erasure shows, and the Corinthians in an attempt to honor the grandson may have seen fit to place the inscription, rough though it was, in some prominent spot in their new city; in other ways, as we have seen, they were lavish enough in honoring him.[2]

When the senatorial decrees of 30 B.C. condemned Antony's memory, there were eager partisans of Octavian at Corinth ready to expunge the name of his enemy's ancestor of like name from a monument which was popularly associated with the triumvir. Hipparchus, who was said to have been the first of Antony's freedmen to go over to Octavian (Plutarch, *Ant.*, 67, 73) is associated with Corinth through his father Theophilus and through the fact that he himself was later twice duumvir of the colony.[3] It is tempting to suggest that his new zeal for Octavian was manifested in the erasure of the name Antonius from the epigram. In the Roman Fasti, some one, probably before the death of Augustus, restored the names of the Antonii to their former place,[4] but at Corinth no one troubled to put back the name of the orator.

Our inscription is an honorary epigram of a type which is rare in Latin epigraphic records. The closest parallel to it is provided by two fragments of a poem in Saturnians, discovered in the vicinity of Aquileia. They celebrate the victory of C. Sempronius Tuditanus, consul in 129 B.C., over the Taurisci and other people of the region. Since they mention his triumph, they were obviously not composed until after the conqueror returned to Rome. They lack the spon-

[1] This has been suggested by Mr. B. H. Hill.

[2] If the Lucilius who was with Antony during these last years was C. Lucilius Hirrus, there was an additional reason for bringing from the Isthmus to the city a monument which associated their ancestors. Moreover, the words of Antony at the time of Lucilius' surrender may suggest some past connection between the men or their families.

[3] *B.M.C.* Corinth, nos. 503–506; see *R.E.*, *s.v.* Hipparchos 9.

[4] On the date of the restoration of the names, see Mommsen, *Hermes*, IX, 1875, 267 ff.; Tac., *Ann.*, III, 18; Dio, LIX, 20; Suetonius, *Caligula*, 23. *Cf.* Hirschfeld, *Hermes*, IX, 1875, 63–108; XI, 1876, 154–163.

taneous character of our verses, and in purpose they resemble rather the ordinary dedicatory inscription attached to some public monument or statue.[1]

The Corinthian elegiacs were perhaps written by some poet of the expedition possessed of more enthusiasm for his subject than poetic power. Roman generals from the time of M. Fulvius Nobilior, who took Ennius on his Aetolian campaign, to C. Memmius, who went to Bithynia with a cohort of "neoteric" poets, seem often, like the Hellenistic kings, to have gone to war accompanied by a poet to celebrate their exploits.[2] Our inscription is perhaps the first record found for the activity of such a poet on the scene of action.

This was especially an age of epigrammatic activity, both in Greek and in Latin, and the circle to which Antonius the orator belonged contained a number of poets chiefly famed for this type of verse. Catulus, from whom the circle receives its name, himself wrote epigrams, and he was associated in one way or another with Archias, Antipater, Porcius Licinus, and Valerius Aedituus.[3]

In conclusion, the historical evidence for dating the inscription in 102 B.C. accords with the indications of language and letter forms. If our interpretation of it is correct, the inscription is significant from many different points of view. As a specimen of Latin elegiacs from a period when metrical inscriptions are rare, the poem is interesting for its language and its form. As an honorary epigram it represents a comparatively unknown type in Latin epigraphic records. As an historical document it provides new evidence for the obscure expedition of the orator Marcus Antonius against the pirates and for the use of the Diolkos in the transportation of ships of war. Its value for the history of Corinth cannot be determined until its original site can be established, but wherever it first stood, it is the only inscription so far found in the ruins which belongs to a time when the city was a deserted waste. The epigram is likewise a monument of Mark Antony's years of supremacy in Greece, and it is still today evidence of the zeal with which men hailed the supremacy of Octavian and expunged even the name of his defeated rival's ancestor from public monuments.

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[1] *Cf. C.I.L.*, I², 2,652; Lommatzsch, *C.L.E.*, Suppl., 1859, with references cited there. The poem is in Saturnians, as were the historical epigrams which Accius wrote to be inscribed on the temple of Mars erected by D. Junius Brutus about the same time. See Schanz, *Röm. Lit. Gesch.*, I³, 176.

[2] Mummius, for example, was accompanied by his brother Spurius, as *legatus;* he seems to have kept his friends at home informed of the events of the campaign through *epistulas, versiculis facetis, ad familiares missas a Corintho* (Cic., *ad Att.*, XIII, 6, 4).

[3] See Büttner, *Porcius Licinus u. d. lit. Kreis d. Q. Lutatius Catulus*, Leipzig. 1893. *Cf.* Münzer, *s.v.* Lutatius 7, *R.E.* 2080.

# AN ENGRAVED GLASS BOWL IN THE MUSEO CRISTIANO OF THE VATICAN LIBRARY[1]

In the Museo cristiano of the Vatican library there is a small engraved glass bowl (Fig. 1, A and B)[2] which is first mentioned by Ruggieri in the *Giornale arcadico*, volume XCII[3] and subsequently by De Rossi in the *Bullettino dell' archeologia cristiana* for 1868[4] and in his manuscript inventory of the museum[5] wherein he states that it originally came from a catacomb in Rome. It is of white glass, the

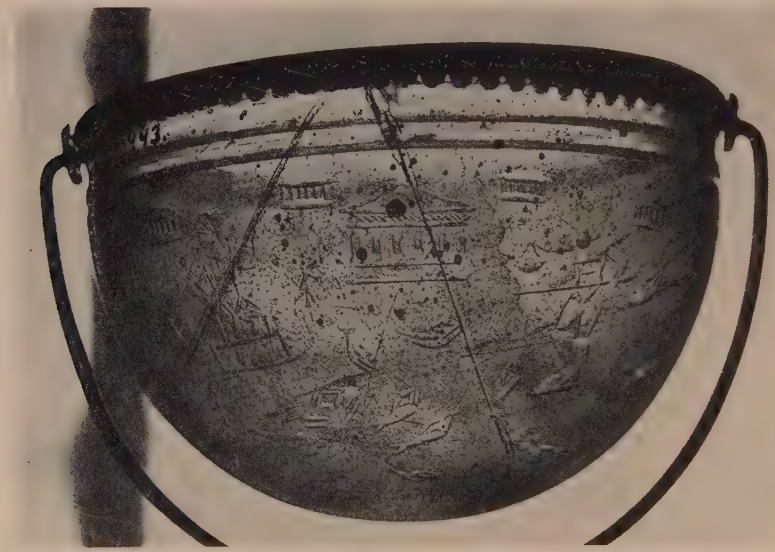
A

FIGURE 1. ENGRAVED GLASS BOWL IN THE MUSEO CRISTIANO, VATICAN LIBRARY, ROME

whole surface being covered with a dirty white film, and is cracked in three places across the body. There is a nick out of the edge of the lip near one of the present hinges. The bowl is mounted on two swivels which are attached to a gilt copper setting and the whole set on a gilt wooden base. It is hemispherical in shape, with a slight flare outwards at the rim, and measures 4.5 cms. in height and 7.0

[1] *Studies in the Art of the Museo Cristiano* No. 3.
[2] *Museo cristiano*, inventory No. 443.
[3] P. 241. [4] P. 35. [5] No. 258.

cms. in diameter. Two incised channels, enclosing a torus in relief, encircle the bowl below the rim. The river-landscape scene, with which the entire exterior surface of the bowl is ornamented, is executed in hollow engraving, the technique showing the almost universal use of a small wheel. Scattered over the expanse of water in the foreground of the scene—that is to say, the lower and middle portions of the field—there are eight figures of fishermen, all nude,[1] and numerous large and small fish. The fishermen hold rods, poles, oars, tridents, and nets. Two of them fish from islands, while the others are in small rowboats. On one of the islands stands a large



B

palm tree (Fig. 1, A). In addition to the fishermen there are also three figures which swim diagonally across the field. These are on the sides of the bowl not illustrated in the photographs. In the middle distance stand a large colonnaded temple, set upon a podium and having an entablature ornamented with cross hatchings, and an aedicula of approximately the same size (Fig. 1, B, to left). In the far distance, along the upper edge of the field, are scattered seventeen small colonnaded buildings. These small buildings are on a higher level than the larger ones just mentioned, and are not on the same level with reference to one another; in other words, the placing of

[1] The heavy lines across the bodies of the men are, it seems to me, to be interpreted as attempts to represent the muscles and not as drapery folds, since none of them extends beyond the outlines of the forms.

these structures betrays the remnant of true landscape perspective.

The drawing is summary and somewhat crude, relying mainly on a few thick lines, which in most cases suggest the forms rather than actually delineate them: the buildings are reduced to their essential elements; the eyes of the figures consist of triangles enclosing one or two short vertical strokes; the hair is a series of thick parallel hatchings which start from the prolonged eyebrows and slant diagonally upwards and backwards from the head; the hands are merely five parallel strokes coming out from the stump of the forearm; and the fish are nothing more than lozenges, having at one end two short strokes to represent the tail, and at the other an extra line to suggest the lower jaw. Extremely heavy outlines dominate the figure forms, but there are, at the same time, attempts at modelling in the faces, the throats, the forearms, and the legs below the knee, and in the entire torso of the man with the trident. The technique, as a whole, seems to belong to the period when the antique tradition began to give way to the crude styles of the later centuries and when the artistic standards of Rome began to show abundant evidences of a decadence, *i.e.*, the fourth century A.D.; but not much reliance can be placed upon an evaluation of this sort, since we are dealing here with a technique that was certainly influenced by the minute size of the work and by the material in which it was executed. There is also, at the outset, the possibility that this bowl, in spite of the fact that it was found in a Roman catacomb, may belong to a provincial fabric, in which case any dating which depends solely upon technique becomes valueless.

The most plausible forerunner for the shape of the glass seems to be the Arretine bowls[1] which appear in southern Italy as late as the second century A.D., and which, in turn, seem to be an Italian development of the well-known Megarian bowls. The majority of these are hemispherical in shape and have the slight flare at the rim. Moreover, a great many examples also have the torus, or similar simple moulding, below the rim. The popularity of this shape for glass vessels throughout the Roman Empire in the third and fourth centuries A.D. cannot be doubted. Morin-Jean[2] calls it the characteristic shape of this period. Fritz Fremersdorf[3] publishes a recently discovered cup of this shape from Cologne, which he dates, from the type of the glass used, in the early fourth century A.D. The shape has been found at Cologne with coins of Volusian, Postumus,

[1] 427 of these are published by G. H. Chase, *The Loeb Collection of Arretine Pottery*.

[2] *La verrerie en Gaule*, p. 125.

[3] *Germania*, xi, 1927, p. 43.

Claudius II, Carus, and Galerius-Maximianus[1]; and in the same grave with a *vasum diatretum* bearing the inscription . . . . . *xim . . ne aug*, which has been filled out to read *Salve Maximiane Auguste*.[2] Examples of the shape come from Beauvais, Beaumont,[3] Abbeville, Vermand, Boulogne,[4] Nîmes,[5] Reims,[6] Breny,[7] Versigny,[8] Strassbourg, Cologne, Bonn, and Hohensülzen.[9]

As regards the composition of the scene on the bowl, it immediately becomes evident that we are dealing with a continuation of the second, third, and fourth Pompeian styles of wall painting. In Figure 2[10] is shown a fresco in the Villa Albani, which belongs to the second Pompeian style. To be noted are the island with the tree, the figures in the foreground, the vertical expanse of water with the men in boats above these, the buildings in the middle distance at

FIGURE 2. ROMAN WALL PAINTING, VILLA ALBANI, ROME

the left, and the small colonnades in the far background at the upper edge of the composition. In the scene of the Vatican bowl (Fig. 1, A and B), as in the wall painting, we have the high point of view, the vertical treatment, with the expanse of water and the figure decoration in the foreground, and the rows of diminutive colonnaded fa-

[1] *Bonn. Jb.*, 114–115, p. 425, pl. xxv.
[2] L. Ulrichs, *Bonn. Jb.*, 6, 1844, pp. 377–382, pls. xi–xii; E. aus'm Weerth, *Bonn. Jb.*, 59, 1876, pp. 64–74, pls. ii–iv.
[3] *Collection Morin-Jean*, No. 2215; Morin-Jean, *op. cit.*, p. 124, fig. 154.
[4] Musée de Saint-Germain, Salle xi; *Fouilles de F. Moreau;* Morin-Jean, *op. cit.*, pp. 124–125, figs. 155, 156, 157, 158, 296, 307, 324.
[5] Musée archéologique de Nîmes, from the Grezan quarter.
[6] Musée de Reims, No. 2281.
[7] Excavations of 1880, *Musée de Saint-Germain.*
[8] Musée de Laon.
[9] *Bonn. Jb.*, 1844, pp. 377–382, pls. xi–xii; 1860, pp. 54–62, pl. xviii; 1876, pp. 74–87, pls. iii–iv; 1876, pp. 64–74, pl. ii; 1878, pp. 119–129, pl. x; 1880, pp. 49–61, pl. ii; 1882, pp. 57–68, pls. iii–iv; 1909, pp. 352–369, pls. xxv–xxvii.
[10] M. Rostovtzeff, *Die hellenistisch-römische Architekturlandschaft, Röm. Mitt.*, xxvi, 1911, fig. 5.

çades in the background, placed in the upper portion of the field. Significant is the demarcation between the larger and more detailed buildings of the middle distance and the smaller and more summarily treated temples of the far background, a feature of this landscape which shows, if not very close contact with the wall paintings, at least a surviving understanding of the solution to the landscape problem as presented therein. The developed Pompeian landscape style was revived in Italy in the second century A.D., and we see the continuation of it, for example, in the miniature depicting the Sicilian cities from the Aeneid of the Vatican Vergil,[1] in a mosaic from Sousse in North Africa,[2] and in a mosaic of Santa Maria in Trastevere at Rome.[3] In both of the mosaics the scene depicted is very similar to that on the Vatican bowl: a river scene with colonnaded buildings set high in the field, fishermen in boats with nets, and fish scattered over the whole foreground water area.

Philostratos the Elder, in his *Imagines*, describes sixty-four paintings which he claims to have seen "set into" the walls of a portico "outside the walls" of Naples, "in a suburb built on the coast . . . which overlooked the Tyrrhenian Sea."[4] One of these, a scene on the Bosporos,[5] is very like the landscape of the Vatican bowl. It is a scene along the banks of the Bosporos, viewed from out on the water. In it appear hunters and fishermen in boats in the foreground. One of the fishers has a net, another a trident, and a third fishes from the shore with a rod and line. High in the background were seen several houses, a portico, and a peripteral temple. The *Imagines* was probably written about 230 A.D., since Philostratos was born in 182 and this is one of his later works.[6] That he actually saw such paintings in the vicinity of Naples seems likely; for the descriptions are extremely explicit as to the composition and contents of the scenes, and take up every feature in so orderly a manner as to suggest that the writer had the pictures themselves before him. Nor does it seem probable that the paintings were antique at the time the writer viewed them, for they were *set into* the walls of the portico. The painting described by Philostratos is therefore evidence of the persistence in the third century of compositions such as that of our bowl.

A group of engraved glass flasks with representations of the

[1] Miniature accompanying verses 692–715 of Book iii, *Fragmenta et Picturae Vergiliana, Cod. Vat. Sel.* I (Cod. lat. 3225), Folio 31 verso.

[2] P. Gauckler and E. Gouvet, *Musée municipale de Sousse* (*Musées de l'Algérie et de la Tunisie*, xi, pp. 25–29, pl. vii).

[3] Rostovtzeff, *Röm. Mitt.*, 1911, p. 150, fig. 64.

[4] Foreword to the *Imagines*, A. Bougot, *Philostrate l'ancien.*

[5] Book i, 13.

[6] Bougot, *op. cit.*, pp. 1–5.

topography and buildings of Puteoli—which are dated by H. Jordan[1] in the fourth century A.D. on the basis of style, and which were certainly made after 161, since an example from a catacomb in Rome[2] contains a representation of an arch of Antoninus Pius—present striking analogies to the Vatican glass. A series of colonnaded buildings is represented, those in the background being set in the upper part of the field. In an example of this group from Odemira, Portugal,[3] the entablatures and podia of the buildings inscribed *Solariu* and *Therme.iani* are drawn in heavy outlines and are beveled at the ends, the space inside the outlines being decorated with cross hatchings. These features also occur on an analogous engraved fragment from Pisa,[4] on which the word ZESES is inscribed—a fact which associates it with the *vetri d'oro* of the fourth century with their constant formula PIE ZESES.[5] A newly published fragment of engraved glass from Cologne, belonging definitely to the Puteoli group, actually bears the inscription PIE ZESES.[6] Precisely the same entablature and podium appear on the large central temple of the Vatican bowl (Fig. 1, B). Puteoli is the town which is nearest to Naples on the coast of the Tyrrhenian Sea, and may well have been the "suburb" in which Philostratos saw the painting of the Bosporos described above. However that may be, there at least exists a connection between the landscape of the Vatican bowl and the conception of landscape current in Campania in the third century A.D.

In regard to the dating of this bowl: the fact that it was found in a catacomb in Rome fixes a *terminus ad quem* at 410 A.D., when Rome was sacked by Alaric and at which time burial in the catacombs ceased. Colonnaded buildings occur, set high in the field, on coins of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, Commodus, and Alexander Severus.[7] The use of the extremely heavy outline in figure drawing, as here, is a characteristic of the Roman catacomb paintings of about 300 A.D. and later.[8] A point in favor of a comparatively late date, rather than one in the second century, is the fact that we undoubtedly have here an example of what Riegl[9] calls the "optic viewpoint" and the "crystalline," or "isolating," treatment, wherein the composition is viewed as if from a great distance and the

[1] *Arch. Zeit.*, 1868, pp. 91–97, pl. xi.
[2] De Rossi, *Bullettino archeologico napoletano*, p. 133 ff., pl. ix.
[3] *Arch. Zeit.*, 1868, pl. xi.
[4] A. Deville, *Histoire de l'art de la verrerie dans l'antiquité*, pp. 74–75, pl. lxxxix.
[5] H. Vopel, *Die altchristlichen Goldgläser*.
[6] F. Fremersdorf, *Germania*, xi, 1927, p. 42.
[7] P. Delaroche, H. Dupont, and C. Lenormant, *Trésor de numismatique et de glyptique*, etc., pp. 51, 60, 61, 70, and 87, pls. xxvii, 4 and 11, xxxii, 9 and 10, xxxv, 1, xxxviii, 9 and 10, xlvii, 1 and 2.
[8] G. Wilpert, *Le pitture delle catacombe romane*, pls. 91 ff. *passim*.
[9] *Die spätrömische Kunst-Industrie*, i, pp. 16–22, 130–134.

various objects in the composition are widely spaced over the field, each one isolated from the others, producing just such a lack of unity in composition as is so apparent in the scene on the Vatican bowl. This method is shown by Riegl to be a characteristic of late Roman work, and impossible in the earliest centuries of the Christian era, when it would have clashed violently with the classic feeling for the articulation of the parts of a composition. Added to this there are the indications presented by the *Imagines* of Philostratos, the Puteoli glasses, the adaptation of this landscape from the paintings of the revived Pompeian style, and the general impression produced by the style of the drawing, which make a first or second century date for the Museo cristiano bowl impossible. It is therefore safe to date the bowl, on the general considerations adduced above, in the third or fourth centuries A.D.

But we are fortunate in having, in addition to the evidence cited above, a wall painting from the private oratory of a house near the Baths of Diocletian at Rome (Fig. 3)[1] which is strikingly similar in subject, content and composition to the scene depicted on the Vatican bowl, and therefore belongs to the tradition of the Pompeian style of landscape picture. Here we see the same vertical expanse of water, the minute colonnaded structures on the high shore line, the fishermen in the same type of boats, or on islands, fishing with the rod, trident, and net, the man swimming diagonally across the scene, and the numerous fishes which are scattered throughout the field. This fresco is dated in the latter part of the fourth or the first part of the fifth century A.D. by De Rossi.[2] In a painting of Christ and the Twelve Apostles, which is on the same wall just above the landscape scene, Christ, seated in the midst of the standing Apostles, wears a nimbus surmounted by the Constantinian monogram, which dates the fresco at least after 300. De Rossi's attribution to the second half of the fourth or beginning of the fifth century for this and the fishing fresco was determined by style, by the iconography of Christ and the Twelve Apostles, and by the appearance of the monogram on the nimbus, the earliest example of which occurs in the arch-mosaics of Santa Maria Maggiore. We therefore have proof of the continuation of the Pompeian architectural landscape style in Rome as late as the fourth century and evidence of the existence in Rome down to this time of wall paintings from which the scenes on the Vatican bowl could have been taken.

But in the painting from the Roman house (Fig. 3) we see a much more complete infiltration of the "crystalline" treatment and a

[1] De Rossi, *B. Arch. Crist.*, 1876, pp. 7–15; pp. 46–58, pls. vi and vii.
[2] *Loc. cit.*

much greater degradation of the Pompeian landscape style than we do in the scene on the glass bowl: the islands have become schematized inverted hemispheres and are used merely as elements in a pattern, as is also one of the colonnaded structures which has now been brought down from the upper part of the composition and set in the midst of the boats and fishers. Our bowl is therefore appreciably earlier than the painting, retaining as it does the diminution of scale

FIGURE 3. WALL PAINTING IN HOUSE EXCAVATED NEAR THE BATHS OF DIOCLETIAN, ROME

caused by distance. Hence we can, from the evidence cited earlier and from the indications presented by the Roman painting, date the Vatican bowl in the period from the last part of the third to the middle of the fourth century A.D.

An Italian provenience for the piece is indicated by Philostratos, the Puteoli glasses, the evident origin of the landscape type, and by the fact that the bowl was found in a catacomb at Rome. Rostovtzeff,[1] moreover, asserts that architectural landscape is absent in wall decoration in the East, during the period to which this glass

[1] *J. H. S.*, xxxix, 1919, pp. 144–163, pls. vi–ix.

belongs, the "incrustation" and "carpet" or "tapestry" styles having dispossessed it in the oriental countries, if indeed it had ever gained a foothold there at all. This statement is at least supported by a number of examples of wall painting coming from South Russia,[1] Pergamon,[2] Palmyra,[3] and Sardis.[4]

A number of glass vases from Cologne, for example a fragment with the representation of a chariot race in an amphitheatre[5] and a conical cup with a grape-gathering scene[6] (Fig. 4) are somewhat similar in style and composition to our bowl. E. aus'm Weerth and E. Kruger, in the *Bonner Jahrbücher* for 1882 and 1909 respectively, have endeavored to show that these belong to a local German fabric,

FIGURE 4. GLASS VASE FOUND IN COLOGNE

which might open the possibility that the Vatican bowl was an importation into Rome from Germany. This, on the face of it, is unlikely. It is far more probable that the style would have been carried from Rome to the provinces than that the reverse were true. On the other hand the Vatican bowl exhibits a distinctly superior style to that of the German glasses. Moreover the technique of the glasses, while presenting a generally similar appearance, differs widely in several fundamental features (*Cf.* Figs. 1 and 4): the eye in the German cups is full face and the hair runs diagonally across the ears, while in the Vatican glass the eye is seen in profile and the

[1] Rostovtzeff, *loc. cit.;* E. H. Minns, *Scythians and Greeks*, pp. 307–321, figs. 220–231.
[2] P. Schazmann, *Ath. Mitt.*, xxxiii, 1908, pp. 437–441, fig. 1.
[3] J. Strzygowski, *Orient oder Rom?*, pp. 11 ff., pl. i.
[4] H. C. Butler, *Sardis*, vol. i, part i: C. R. Morey, appendix ii, pp. 181–183.
[5] E. Kruger, *Bonn. Jb.*, 118, 1909, pp. 352–369, pl. xxv–xxvii, fig. 5.
[6] E. aus'm Weerth, *Bonn. Jb.*, 74, 1882, pp. 57–68, pl. iii.

hair runs diagonally up and back from the forehead. The outlines of the figures are far more emphatic in the Vatican example. There is a distinct difference in the conceptions of the composition: in the German glasses the elements, whereas they are much the same as those in the Vatican bowl, are used in a purely decorative space-filling fashion; the arrangements of the scenes show little or no contact with an illusionistic landscape tradition; and the spacing of the figures is altogether different. Finally, the presence in Rome, during the third and fourth centuries, of fresco models from which the scene on the Vatican glass could have been taken is definitive in favor of Italian provenience.

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# FOUR UNPUBLISHED VASES IN THE STYLE OF THE BRYGOS PAINTER

The first three vases to be discussed in this article are in the Royal Ontario Museum of Archaeology at Toronto and I am indebted to the Director, Professor Charles T. Currelly for permission to publish them. The first is a fine Attic red-figured kylix of the severe style.[1]

In the interior in a medallion (Fig. 1), diameter, 0.162 m. (6⅜

Figure 1. Interior of Kylix at Toronto

in.), surrounded by a continuous meander pattern, a tall slender youth with small head, moves to left, with right foot advanced and leg bent at knee. He is nude except for an himation which is draped round his back, falling in front over his left shoulder and right elbow. The lower edge is arranged in zigzag folds and decorated with broad

[1] Accession No. C.362. Height, 0.108 m. (4¼ in.). Diameter, 0.286 m. (11¼ in.). Purchased in Rome. Sturge Collection.

Thin graceful foot; slender stem curving into bowl; wide shallow bowl; thin walls. The foot is painted black, but the edge is red and the top has a circle of red around it. The shape is almost exactly like that of the famous kylix in Würzburg which bears the signature of Brygos. *Cf. Wiener Vorlegeblätter*, Series VIII, pl. V, and Harrison and MacColl, *Greek Vase Paintings*, pl. XXVI.

black lines so characteristic of the signed vases of Brygos. The ends of the himation hang down as if weighted. In his right hand the youth carries an oinochoe with off-set neck and trefoil lip. In his left hand he holds down behind him a long wine-skin.[1] The breasts and the upper part of the body of the man on the interior are in full front although his feet are in profile. His face has a very pleasant expression and is turned back to right. The eye is very narrow and bead-like, characteristic of Brygos. His hair has, in front, a fringe of short lines in relief in diluted brown paint, and is finished off above with black circles, separated from the background by a narrow strip of red. He wears a broad purple-red fillet decorated over his forehead with two pompons. The fillet is tied in a loop at the back of his hair and streams out far front and back, terminating in tassels within several ends.

On the exterior, is a comus scene. (A) To the left (Figs. 2 and 3) a youth is moving to right clad only in an himation which is draped round his back and falls over both his arms, in the characteristic Brygan fashion. This may be seen especially on the Würzburg kylix in the case of the second figure from the left on one of the exterior sides.[2] This arrangement is characteristic of all the himatia on this vase. The right foot of the youth is advanced and flat on the ground, but his left knee is bent, and only the ball of the left foot rests on the ground. On his head is a broad purple-red fillet tied in a loop at the back, with one end streaming in front of the youth, the other falling straight down behind. This fillet and all the other fillets on the exterior have the tasseled ends, such as are characteristic of the fillets on Brygan vases. The tassels on the exterior are three-stringed, whereas those on the interior are four-stringed. The top of the hair ends in a rugged line, made of continuous semicircles, such as occurs on all the male heads but not on that of the flute player. Round the face the hair ends in a fringe made by short lines of diluted brown paint. This style of coiffure is found on all of the other heads on this vase, except that of the bald-headed man. The rugged line at the top, and the short diluted lines are characteristic of the Brygos painter. The face has the characteristic

[1] For a similar wine-skin with large curving ends *cf.* the rhyton with figures by the Brygos painter in New York, Beazley, *Attic Red-figured Vases in American Museums*, p. 92, fig. 60. The Brygos painter may have adapted this form from his teacher the Panaitios painter who also uses it. *Cf.* the Baltimore kylix, Beazley, *op. cit.*, p. 85, fig. 53.

[2] *Cf.* upper part of illustration in Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 121; and also Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 50; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 566. The himation of the Toronto figure has the same kind of folds and is decorated in the same way with broad black lines at bottom. It is arranged in the same way, but has long hanging ends, which seem to be weighted, as on the interior of the vase.

*Drawing by Langley Rawles*

FIGURE 2. EXTERIOR SCENE ON KYLIX AT TORONTO

Brygan intense expression, especially the delicate nostril, the slightly open mouth, and the narrow beady eye. The youth is gesticulating with hands open, his left arm outstretched, his right bent upwards at the elbow.

Next comes a very interesting, somewhat bald-headed bearded man who is represented dancing in an original daring attitude. He is in front view with his left leg raised very high, and strongly bent at the knee. His right leg is slightly bent at the knee. His right foot is in profile whereas the raised left foot is in full front view, with the toes pointing downward so that the whole upper part of the foot shows. His arms are outstretched to either side; the left

FIGURE 3. EXTERIOR OF KYLIX AT TORONTO

hand is open, palm upwards, the right hand is open, palm outward, but bent downward at a sharp angle to the wrist. He is clad in the usual kind of himation, falling over the arms and painted with broad black lines at the lower edge of the folds. His body is left nude, by the himation which falls over his shoulders, and is in full front view, but his head is turned to right. He wears the usual long purple-red fillet, and has a beard solid in the upper part, with fringing lines below. The top and front of his head are bald, and the back covered with hair. Instead of ending in a fringe, his hair ends in a series of small black dots round the edge. It is characteristic of the Brygos painter to have a row of such bordering black dots, which are often found along the edge of a black line. This figure is very reminiscent of the famous Silenus on the Boston kylix, assigned to the Panaitios master, which has been so in-

geniously interpreted by Klein, *Geschichte der griechischen Kunst*, I, p. 305.[1] The position of the feet, though reversed, especially of the raised leg, showing the whole of upper part of the foot in front view; the position of the hands; the representation of the muscles of the breast and neck; and the bald head are so similar that the two figures undoubtedly go back to the same artist. Very probably the Panaitios painter who made the Boston kylix also worked for Brygos. He is very fond of raising one leg as may be seen on the Baltimore kylix, where also occurs a wine-skin which is very similar to that on our vase.[2] This resemblance rather confirms Beazley's idea that the artist of five signed Brygos vases was trained by the Panaitios painter whose work he not only refines but infuriates.[3]

The third figure is a flute girl draped in a thin chiton showing the form of her legs through it, with short scalloped sleeves such as are characteristic of the Brygos painter. The chiton has fine folds and wavy edges so characteristic of the Brygos painter. Beneath the overfold appears a part of her girdle, a purple-red loop with three purple-red strings on either side. The lower edge of the farther side of her chiton appears with a curving edge below the lower edge of the folds of the front side. This is also especially characteristic of the Brygos painter.[4] This lower edge is decorated with six black crosses and another cross appears even on the bare right leg. The hair of the flute player which is bound with a narrow purple-red fillet has a fringe of vertical lines in diluted brown paint. She is moving to left, but the upper part of her body is turned completely to right. With puffed-out cheeks, she is playing a double flute which she holds with her dainty fingers widely outspread. This also is characteristic of the Brygos painter.[5] The painting of a flute player looking back, as he or she plays the flute, and moving forward is also especially characteristic of the Brygos painter. A very similar figure to ours, though male, is represented on a kylix with a comus scene in the style of Brygos in the Vatican.[6] The idea seems to have been that of representing

[1] *Cf.* Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 424, no. 46; Beazley, *Attic Red-figured Vases in American Museums*, p. 82, fig. 50 bis.

[2] *Cf.* Beazley, *op. cit.*, p. 85, fig. 53.

[3] *Cf.* Beazley, *op. cit.*, p. 90.

[4] *Cf.* Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 47, pl. 25; Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 110 and 118.

[5] *Cf.* especially the two flute players on the Würzburg cylix, Hoppin, *op. cit.*, I, p. 121; also the comus kylix in Florence signed by Brygos, Hoppin, *op. cit.*, II, p. 495. *Cf.* also cup in style of Brygos illustrated in *Catalogue of First Portion of the Forman Collection*, p. 76, no. 361, which Beazley, *op. cit.*, p. 92 says is certainly by the Brygos painter.

[6] Alinari's photograph 35797.

the flute player as turning around to encourage those who were following from behind. Hartwig is probably right in attributing this motif to the Brygos painter alone.[1] Tonks[2] gives such a flute player as one of the ten characteristics which occur on works of Brygos and on those of no other artist.[3]

Following the flute girl is a bearded man wearing the usual purple-red fillet, nude except for the himation, which is brought round his back and over his elbows. He is gesticulating with his hands open and is moving to left. His left knee is bent and his lower leg is doubled back close under his thigh, another original and very audacious posture. Behind him is a young man, wearing the characteristic fillet. His body is again shown nude against the background of the himation which falls over his elbows. The lower edge of the himation has the usual broad black lines. In his left hand he holds two castanets.[4] In his raised right hand he holds a skyphos, decorated with two horizontal, fine black lines running from handle to handle.[5]

(B) At left (Figs. 4 and 5) a young man, nude except for the himation hanging over his shoulders, is dancing to right, gesticulating with his hands. His left arm is stretched out straight in front of him. His right arm is bent at the elbow, and his right hand raised behind his head. He wears the usual fillet with tasseled ends. His attitude of hands and legs is similar to that on a signed Euphronios vase in Boston. (Hoppin, *op. cit.*, I, p. 387.) Next, is a young man moving to right but looking back. His himation falls over his left shoulder and right lower arm. In his right hand he holds a straight staff with slightly slanting top such as occurs on the other Toronto kylix in the style of Brygos. (Fig. 6.) This is different from the knotted staff with crook at top which is used on vases signed by Brygos and in his style.[6] This youth differs from the others in that he wears, in addition to the usual broad purple-red fillet, a kind of purple-red ivy wreath.

[1] *Cf.* Hartwig, *Die griechischen Meisterschalen*, text to pl. 32, and also p. 333, fig. 44 b; *Wiener Vorlegeblätter*, VIII, 5; Tonks, *Brygos*, in *Memoirs of the American Academy of Arts and Sciences*, XIII, 1904, p. 75.

[2] *L.c.*, p. 80.

[3] *Cf.* also No. 164 at Yale, a vase in the style of Brygos, where also a youth leans backwards. Cf. Baur, *Catalogue of Stoddard Collection*, pp. 108 ff. pl. XIV.

[4] *Cf.* vases in the style of Brygos, Cecil Smith, *Forman Catalogue*, no. 361; Bates, *A.J.A.*, XVII, 1913, p. 481, fig. 2.

[5] *Cf.* Bates, *ibid.*

[6] *Cf.* Würzburg kylix, Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 121; and also Bates, *A.J.A.*, XVII, 1913, pp. 480–483. For the straight staff *cf.* Gerhard, *Auserlesene Griechische Vasenbilder*, pls. CCLXXXII and CCLXXXIII; Hoppin *Handbook of Attic Red-figured Vases*, I, p. 255 etc.; and a kylix in the British Museum in the style of Brygos; *cf.* Hartwig's *Meisterschalen*, pp. 350–351, to which Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 142, no. 110, seems to refer without knowledge of its present location.

*Drawing by Langley Rawles*

FIGURE 4. EXTERIOR OF KYLIX AT TORONTO

The next figure is also original and highly interesting. A bearded man clad in the usual himation, draped over his shoulders, but leaving the front part of his body nude, is moving to right with right foot advanced and left leg bent back, resting only the sole of his foot on the ground. In his left hand he holds a lyre of the type which is called *barbiton*, which is represented on the famous Sappho vase in Munich.[1] It is very similar in form to the lyre on the Würzburg kylix which, however, has seven strings. The lyre on the Toronto vase has only six strings, represented by raised black lines which are visible over the black background. There are only six strings also on a lyre on the kylix in the style of Brygos in

FIGURE 5. EXTERIOR OF KYLIX AT TORONTO

Philadelphia.[2] The lyre does not bulge as much at the top as on the Würzburg kylix.[3] The slender lyre does occur on vases by Hieron, Douris, and Phintias and so in itself cannot be used as an argument for attributing this vase to the Brygos painter, nor on the other hand can this characteristic form of the lyre be used against attributing this vase to Brygos.[4] In his right hand the lyre player holds a plectrum, attached by a purple string with three ends, to one arm of the lyre. He wears a narrow purple-red fillet, on his head. His mouth is wide open as if he were singing and we

[1] *Cf.* Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 64; Robinson, *Sappho and her Influence*, pl. 12.

[2] *Cf.* Bates, *A.J.A.*, XVII, 1913, p. 481, fig. 2.

[3] Tonks *op. cit.*, p. 74, says that it is not slender, as Hartwig had stated, but *cf.* Hartwig, *Die griechischen Meisterschalen*, pl. 34.

[4] *Cf.* Tonks, *Brygos*, p. 74. *Cf.* also a kylix in Paris attributed to Brygos by Hartwig, *op. cit.*, pls. 32 and 33, where the lyre is twice represented with six strings.

know from literary sources, that the *barbiton* was used to accompany drinking songs. The lyre player leans far backward and his head is thrown still farther back. A similar lyre player, leaning far back and singing, occurs on the Philadelphia kylix to which we have already referred, but our player is rendered with much more life, with a more intense expression on his face, with a greater feeling of art and freedom of movement.[1] Such figures, with the body tilted backward, are very characteristic of the Brygos painter. although Hieron, Euphronios, Oltos, Onesimos, and others also use them.[2]

In front of the lyre player is a lively figure dancing to left. His himation falls over his shoulders, leaving his body nude. He wears the usual broad purple-red fillet, but here it is decorated over the forehead with three pompons such as occur on the Würzburg kylix. He holds in his right hand, which is outstretched, a skyphos and in his left hand a staff similar to the one already described. He bends his right knee and rests his right foot solidly on the ground, but he raises his left knee very high in a way that is very characteristic of the Brygos painter.[3]

The himatia of all the male figures have broad black lines along the lower edge. All have the boyish beady eye and facial features that are so characteristic of the Brygos painter. All the details seem to attribute this ceramic masterpiece to the Brygos painter. There is almost no feature which cannot be paralleled on his signed vases or on vases attributed to him with good reason. Many of the characteristics may be paralleled on the vases of other artists, and we have seen that the pose of the baldheaded man, in front view, is reminiscent of the Panaitios painter. Unfortunately many of the distinctive characteristics are lacking; such as the rendering of anatomy with diluted paint, especially the hairy median line, the use of a narrow fillet looped behind and ending in a ball from which start three strings, and especially the use of dots. However, enough characteristics appear to enable us to say that there is no reason why the vase should not have been painted by the Brygos painter about 470 B.C. The strongest argument is not the characteristic details, but the great originality and high form of art shown by

[1] For a very similar figure, on a Brygan kylix now in Copenhagen, with drapery also similar to ours, and without dots, *cf.* Froehner, *Van Branteghem Catalogue*, pls. 26–27, no. 76; Hartwig, *op, cit.*, p. 333, fig. 44 c.

[2] *Cf.* references cited by Tonks, *Brygos*, p. 70, no. 6. For this attitude on vases of Brygos *cf.* Furtwängler-Reichhold, *Griechische Vasenmalerei*, pls. 47–50; Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 110 and 121.

[3] *Cf.* the satyr on the altar on the London kylix, Furtwängler-Reichhold, *op. cit.*, pl. 47; Bates, *A.J.A.*, XVII, 1913, p. 481, fig. 2; *J.H.S.*, XXXVIII, 1918, pl. 4; *cf.* also a kylix in the Vatican, Alinari's photograph 35797.

the vase which is surely one of the first rank, and whose true excellence may be seen when compared with the other Toronto cylix in the style of Brygos, but made by an imitator. No one but a great master could have made such lively figures as the three men who are kicking up one leg so high, or as the wonderful lyre player who is singing so intensely as he moves forward but leans back.

FIGURE 6. INTERIOR OF KYLIX AT TORONTO

The second vase which I desire to discuss in this article is another red-figured kylix of the severe style, much shattered and with parts missing.[1] On the interior in a medallion (Figs. 6 and 7), diameter, 0.134 m. (5¼ in.), surrounded by a meander pattern is a youth reclining on a couch of which the foot, head, and legs do not appear. Under the couch are two shoes, to right, resting on a narrow black

[1] Accession No. C.363. Height, 0.096 m. (3¾ in.). Diameter, 0.242 m. (9½ in.). Purchased at Orvieto from Mancini, who excavated it there. Sturge Collection. One handle and a piece at the side, missing. The vase was mended in ancient times with the handles and pieces of another vase. These pieces have not yet been reattached to the vase but seven rivet-holes may still be plainly seen at the edge of the original vase. Shallow bowl; thin flat foot with ridge; foot curving into body. Type common in the Euphronian cycle.

line which indicates the floor and leaves a small exergue below. Shoes appear very frequently under the couch on vases of this severe red-figured style representing banquet scenes. On the farther side of the couch is represented the youth's staff, the top appearing to left above his knee, and the lower part reaching below the couch to the shoes. The youth is draped in himation, leaving right shoulder and breast bare. He reclines, resting his left elbow on a cushion doubled over. His right knee is raised, and his left foot is bent back at the knee, a frequent position in such kottabos scenes.[1] The cushion is decorated with a series of three lines and dots. The himation is likewise decorated with dots, such as occur on signed vases of Brygos and Douris. The youth holds in his left hand a tall skyphos decorated with a red band at the height of the handles. He wears a purple-red wreath. His eye is almond-shaped with a dot in the centre. On his right cheek appears a slight down painted in diluted light brown. In his outstretched right hand he holds, with his first finger, the handle of an archaic kylix with off-set lip. He is evidently playing the game of kottabos.[2] On the best red-figured vases, mortals play the game, on the later ones, gods and satyrs. It must have disappeared from social life about the end of the fifth century.[3] The youth on the interior wears on his head a purple-red fillet with an upright piece over the forehead.

The reclining figure is so similar to the one to right on the interior of a kylix in the British Museum, that we must conclude that the two vases were painted by the same artist. The figures on the exterior of the British Museum kylix are also somewhat similar to the reclining figure on the interior of our vase. The fillet with upright piece over the forehead and pairs of boots occur there also.[4]

[1] *Cf.* Robinson, *A.J.A.*, XXV, 1921, pl. I and II, p. 4. *Cf.* a kylix in similar Brygan style in Nijhoff, *Greek Vase Paintings*, pl. 75, 2.

[2] For this game *cf. Harvard Studies in Classical Philology*, V, 1894, pp. 73 ff.; Daremberg-Saglio, *Dictionnaire, s.v.*; Klein, *Euphronios*, pp. 115 ff.; Jahn, *Philologus*, 1869, p. 201; and the references given by Walters, *History of Ancient Pottery*, II, p. 181, note 5. "No instances of the cottabus occur before the middle of the red-figured period, and on the cups of that time it is usually indicated only by the manner in which the banqueters twirl their cylices with a finger crooked in the handle preparatory to throwing the remaining drops at the little figure on the top of the cottabus-stand, the hitting of which caused a part of the apparatus to fall with a ringing noise."

[3] For additional representations of the kottabos, *cf.* Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 47 and 404; II, p. 329; *A.J.A.*, XX, 1916, p. 331, fig. 13; Vatican photograph 35826.

[4] For the British Museum vase see Smith, *Catalogue of Vases in the British Museum*, III, pp. 94–95, E 70; Murray, *Designs from Greek Vases*, pl. XII, no. 48; *Philologus*, XXVI, p. 228; Sartori, *Stud. Griech. Privatalt.*, p. 106, no. 23; Hartwig, *Die griechischen Meisterschalen*, p. 330; Tonks, *Brygos*, p. 109, no. 20; Walters, *History of Ancient Pottery*, II, p. 181, fig. 138; Beazley, *Attic Red-figured Vases in American Museums*, p. 96, no. 26, fig. 64; Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 133, no. 64.

Hartwig and Hoppin attribute the British Museum kylix to Brygos. But the British Museum kylix and ours seem to lack the life and originality that are so characteristic of the Brygos painter. Beazley therefore, *op. cit.*, pp. 94 ff., attributes the kylix to an imitator or companion of the Brygos painter whom he calls the Painter of the Paris Gigantomachy Cup. Many of the vases attributed by Beazley

FIGURE 7. INTERIOR OF KYLIX AT TORONTO

to this painter, who reduces the fabrication of Brygan pieces to a mechanical process, have scenes from the symposium.[1] Beazley attributes thirty-eight vases to this master but Hoppin[2] allows him only twenty-seven. The characteristic fillet, the dotted garment, the striped pillow, the intense expression, the narrow boyish beady eye and shape of the head, the use of details such as the staff and shoes to indicate locality, the side beard done in diluted paint, are all characteristics of Brygos.

[1] *Cf.* Beazley, *op. cit.*, p. 95, no. 16; p. 96, nos. 26–29.
[2] *Op. cit.*, II, pp. 322 ff.

On either side of the vase are boxers (Figs. 8–11). At the left a nude youth advances to right with his left foot forward and resting solidly on the ground. The ball of his right foot only rests on the ground. His left arm is bent at elbow and his left hand raised to guard himself, while his closed right hand is drawn far back ready to strike. His breasts are in front view though his legs and head are in profile. His nude opponent draws away from him, putting the ball of his right foot on the ground, bending his left knee, and resting his whole left foot on the ground. He is bending far to right with his body, but his head is turned back to left while his body is in full front. He raises his closed right hand, with bent elbow, over his head, as if about to strike. His left arm is stretched downwards to right.

*Drawing by Langley Rawles*

FIGURE 8. EXTERIOR OF KYLIX AT TORONTO

To the right stands a young *paedotribes* leaning his left side on a straight staff which passes under the boxer's left hand.[1] The *paedotribes* on our vase faces the left, clad in an himation, decorated with characteristic dots and folds. His right shoulder and arm are bare and in his right hand he holds a trainer's forked stick. On his head appears the characteristic purple fillet with an upright piece over the forehead. All the youths have traces of a slight down on the side of the cheek painted in a diluted brown paint, and in the case of the nude youths the anatomical markings below the breasts are also done in diluted brown paint. Both of these features are characteristic of the Brygos painter. The open mouths of the boxers, the profiles and features of all the faces, the narrow, boyish, sly eyes are very characteristically Brygan. On the other hand the

[1] For a very similar figure *cf.* a kylix with arming scenes in the style of Brygos in the Vatican, Alinari's photograph 35810.

hair is smooth, even at the edges and has not the delicate fringe done in relief lines, that occurs so often on the signed pieces. The scenes on the two sides are almost identical. On one side, at the

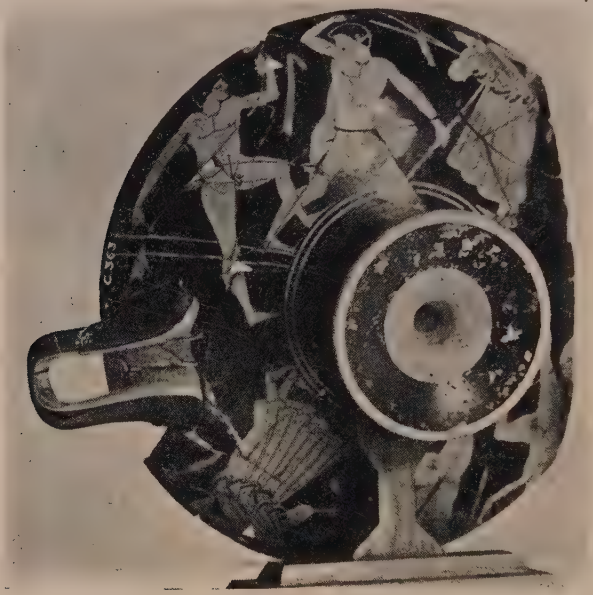

FIGURE 9. EXTERIOR OF KYLIX AT TORONTO

*Drawing by Langley Rawles*

FIGURE 10. EXTERIOR OF KYLIX AT TORONTO

left, are two vertical measuring rods or sticks. On the other, where the boxer's right arm is missing, appears the bottom of a bag, such as is often seen in such scenes, for holding jumping-weights or the discus. Between the two boxers, on either side of the vase, appear boxing thongs or leather straps which were called μειλίκαι. These appear also behind the *paedotribes* on either side.[1] Although the two sides are so similar there are other slight variations. On the side which is better preserved the thongs between the boxers are

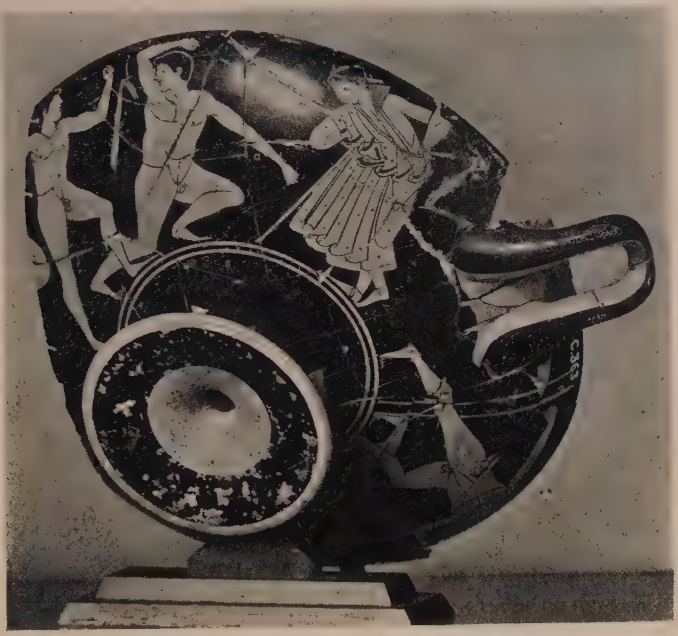

FIGURE 11. EXTERIOR OF KYLIX AT TORONTO

rendered by four fine black lines, but on the other side by only three. On the side less well preserved the boxer to the right holds his right hand much farther over his head and the trainer is painted farther to right, leaving a space between the boxer's left hand and the staff on which the trainer leans.

There are replicas of these same three figures with slight variations on both the exterior sides of a kylix in the Musées du Cinquantenaire in Brussels, R 337 (Figs. 12 and 13). On the interior of the same vase is also a replica of the figure with a staff on the

[1] *Cf.* Gardiner, *Greek Athletic Sports and Festivals*, pp. 402 ff.; Hyde, *Olympic Victor Monuments and Greek Athletic Art*, pp. 235 ff. For these thongs hanging on the wall as on our vase *cf.* Smith, *Catalogue of Vases in the British Museum*, III, E 78, also Beazley, *op, cit.*, p. 108, fig. 67, a vase in the Louvre in which a youth is adjusting a thong to one arm while another hangs behind him.

exterior of our vase. There are kylikes in similar style with similar boxing scenes in Corneto, Munich 2649, in Dr. Preyss' collection in Munich, in Copenhagen in Thorvaldsen's Museum 110 (Figs. 14 and 15) and elsewhere. In the Louvre on G 252, a kylix from Italy, with off-set rim, the interior scene with its meander border is very

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FIGURE 12. EXTERIOR OF KYLIX IN BRUSSELS

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FIGURE 13. EXTERIOR OF KYLIX IN BRUSSELS

similar to our interior scene though there is a table in place of the shoes, and a flute-case instead of the staff.

The duplication of the same scene, on both exterior sides of the vase, and the duplication on the interior of the scene that occurs on another vase makes it likely that this vase was not painted by the Brygos painter, who was so noted for originality, but the vase has so many Brygan characteristics such as have been pointed out above,

that we must consider it an excellent school piece made by some clever companion or imitator of the Brygos painter, whom Beazley calls the Painter of the Paris Gigantomachy Cup.[1]

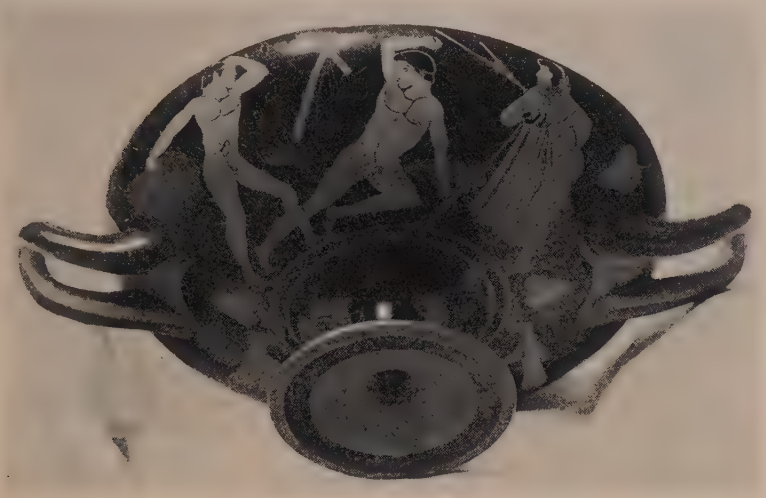

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FIGURE 14. EXTERIOR OF KYLIX IN COPENHAGEN

*Reproduced by permission of Th. Oppermann*

FIGURE 15. EXTERIOR OF KYLIX IN COPENHAGEN

[1] *Cf.* his list in *Attic Red-figured Vases in American Museums*, pp. 94–96. Our identification of the artist is now accepted by Beazley, *Attische Vasenmaler*

The third vase to be discussed in this paper is a moulded red-figured kantharos in the form of a girl's head.[1]

The lower part of the cup is in the form of a woman's head which is moulded in halves (Fig. 16). The joining of these may clearly be seen both on the inside and outside of the vase. The upper part was turned separately and is more or less cylindrical with slightly flaring lip. At either side is a vertical, flat, curving handle. The form most nearly resembles that of a vase in the Louvre illustrated by Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 748, pl. 23. Most vases of this type have two faces, back to back.[2]

FIGURE 16. A KANTHAROS IN TORONTO

The face is painted in a reddish flesh color, the hair is modelled in wavy ridges parted at centre quite in the style of pre-Persian sculptured heads. The hair is painted purple-red with a black lower border. The eyebrows are indicated by curving black lines. The eyes are almond-shaped and the pupil is indicated by a large black dot, surrounded by a black circle. The nostrils are painted with purple-red and the protruding lips are purple-red with a narrow curving black line at either end. The back of the head is covered with solid black paint which is meant to represent

*des rotfigurigen Stils*, p. 190, no. 24. He also includes the Brussels vase as no. 10 and the Copenhagen one as no. 9.

For athletic scenes on Brygan vases *cf.* Caskey, *A.J.A.*, XIX, 1915, pp. 129 ff., and the references cited by him. Several of the vases attributed by Beazley to the Painter of the Paris Gigantomachy Cup have boxers. *Cf.* Beazley, *op. cit.*, p. 95, nos. 4, 5, 7, 8. No. 7 is probably the vase in Copenhagen which Caskey, *l.c.* p. 132 says Beazley assigns to Brygos himself.

Perhaps the same artist did P. 9023.01.8034 in Boston, a kylix with two men on a couch, one holding a kylix in his right hand and playing kottabos and a skyphos in his left hand. On the outside is a figure playing kottabos. In Philadelphia on a fragment in the same style, is a reclining youth playing kottabos, with a kylix in either hand.

[1] Accession no. C.366. Height, 0.219 m. (8½ in.). Diameter, 0.146 m. (5¾ in.). Formerly in the Castellani Collection. Also in the Dickenson Collection and the Sturge Collection.

[2] *Cf.* Perrot et Chipiez, *op. cit.*, pp. 750–753; Cecil Smith, *Catalogue of Vases in the British Museum*, III, p. 372, E. 784; Beazley, *op. cit.*, p. 92, fig. 60; also Miss Richter, *Handbook of the Classical Collection*, Metropolitan Museum of Art, p. 101, fig. 60; Buscher, *Münchener Jahrbuch der bildenden Künste*, 1916, pp. 12 ff.

a hair-net confining the hair in such a way as is actually seen on the example in the Louvre. Under this, the hair projects in a roll at the bottom, and in two pointed knots higher up. The face is represented in the pleasant archaic style. It is so similar to the head of the Louvre example that there can be no doubt that the two heads came from the same pottery. The head is not, however, by the same modeller as the New York head which has a more pronounced smile and is generally more archaic, though likewise reminding one of pre-Persian archaic heads in sculpture. On the other hand the heads in the British Museum seem somewhat more advanced.[1]

This type of vase perhaps started with ointment vases in the form of a female head such as occur in the Proto-Corinthian vases.[2] This style was made in Attica by Prokles, Charinos and Kalliades. Prokles made a more archaic type than our vase, but Charinos worked in about the same style as that seen on the vase in Toronto.[3] In the case of early vases of this kind the modeling was more important and the rôle of painting was secondary, but by the time of our vase it had become customary to add a skyphos or kantharos instead of an aryballos mouth, and to use the vase for drinking purposes. In such cases the archaic modelled head is often still kept but the painting on the skyphos was done in quite a different style. The design, on either side, consisting of a satyr chasing a maiden, is no longer in the archaic style but is rendered with considerable freedom and life. An ithyphallic bearded, bald-headed, snub-nosed, satyr wearing a purple-red wreath, clad in a panther's skin which is tied in front of his neck and falls down behind him, is running to right. His left leg is raised and stretched far forward well off the ground; his right arm is extended far back, while his left hand reaches forward to grasp the maiden who flees from him. She is clad in a chiton, the lower back edge of which appears below the front edge. Over the chiton, which she holds up with her right hand, falls an himation with zigzag edge over either shoulder. She is running to right stretching out her left hand, but she turns her head to left, to look back at the satyr. She wears a purple-red wreath on her hair which has a fringe of locks rendered in the diluted paint, used also for markings on the upper part and lower edge of the chiton.

On the other side (Fig. 17) there is a similar scene, but the satyr wears the panther's skin over his outstretched left arm from which

[1] For a vase of similar shape in handles and style of face but with scenes rendered in a different style on the upper part of the vase *cf.* no. 60 (154 and 58) in Naples.

[2] *Cf.* Robinson, *A.J.A.*, X, 1906, p. 425.

[3] For Charinos see Reisch, *Röm. Mitt.*, V, 1890, pp. 313 ff., pl. 11; Buschor, *op. cit.*, pp. 12 ff.

it falls across his raised left leg. He is not ithyphallic as on the other side. The female figure is not holding up her chiton with her right hand. There is no himation but the peculiar small overfold is represented at the waist in a manner which is characteristic of the signed vases of Brygos.[1] In the field occurs the inscription καλός running retrograde behind each satyr's head and from left to right in front of each satyr's head. In front of each maiden is καλός running in one case above the handle (written carelessly καλύς). In another case, the inscription is written to the side of the handle. All have the three-barred sigma. The posture of the satyr is almost identical with that of the satyr named Dromis on the famous signed cylix of Brygos in the British Museum.[2] The female figure reminds one very much of Iris on the same vase. The snub nose of the satyr, the decoration with dots on the panther's skin, the small beady eye, the type of baldness, the fringed hair and beard, and other features already mentioned are certainly in the style of the Brygos painter. However, although the scene is rendered with much action and spirit, it is probable that an imitator, such as Beazley's Foundry Painter, or the Painter of the Paris Gigantomachy Cup, painted our vase. The Brygos painter himself would hardly have made such a copy from his own vase, and would have been too original to duplicate the scene on the same vase, as was done also in the case of the other Toronto vase, in the style of Brygos, but not by Brygos himself. According to Beazley, *op. cit.*, p. 92, the Brygos painter did the painting on the similar vases in New York and in the British

FIGURE 17. KANTHAROS IN TORONTO

[1] For a similar scene of a Silenus chasing a maenad *cf.* the mule's head in Boston, Buschor, *Griechische Vasenmalerei*, p. 155, fig. 110; Fowler and Wheeler, *Greek Archaeology*, p. 521, fig. 405. This vase has been attributed to the Brygos painter by Beazley, *op. cit.*, p. 92, and Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 127, no. 33: Tonks, *Brygos*, no. 60 etc.

[2] Furtwängler-Reichhold, *op. cit.*, pl. 47; Hoppin *Handbook of Attic Red-figured Vases*, I, p. 110.

Museum.[1] Buschor dates such vases which he says are not rhyta (rhyta must have a hole in the mouth), about 470 B.C.

Here is a convenient place to publish another vase in the style of the Brygos painter and probably by the master himself. It is a red-figured lekythos (Figs. 18 and 19) formerly in the Warren Collection at Lewes, England, but now in the Rhode Island School of Design at Providence. It is said to come from Gela in Sicily. It has an elaborate palmette pattern on the shoulder and above and below the main scene a double fret pattern alternating with saltire squares.[2] The main interest is in the bird and the beautiful seated figure which reminds one somewhat of figures on the late archaic grave reliefs such as the seated goddess to the left on the west side of the so-called Harpy Tomb and especially of the contemporary seated female statue, probably Persephone, now in Berlin and said also to come from Magna Graecia or Sicily.[3] The goddess on the Providence vase, who is more probably Hera than Persephone because of the sceptre, sits to right on a cushion on a throne with broad straight legs ending in animal feet, with an arm-rail decorated with three dotted circles and ending in a knob and supported by three uprights. The high back has a slight curve and terminates in a palmette,[4] on which is perched in a unique fashion a falcon.

FIGURE 18. A LEKYTHOS IN PROVIDENCE, R. I.

The bird is one of the smaller and more graceful kinds, probably the merlin (falco regulus) of Europe and northern Asia, a bird closely related to our pigeon hawk. The merlin has a length of 12 to 14 inches and the under sides are reddish

[1] *Cf.* no. 12.234.5 in the Metropolitan Museum; and Buschor, *Münchener Jahrbuch der bildenen Künste*, 1916, p. 12, fig. 21.

[2] Height, 0.335 m. (13¼ in.). Width across top, 0.02 m. (¾ in.). Upper diameter, 0.115 m. (4½ in.). On the bottom the letters Δ| and ⅄A are inscribed. I am indebted to Director Earle Rowe for permission to publish this lekythos. It is mentioned in Beazley, *Attische Vasenmaler des rot-figurigen Stils*, p. 474, no. 24.

[3] *Antike Denkmäler*, III, pls. 37–43.

[4] For the palmette as a finial, *cf.* Miss Richter, *Ancient Furniture*, figs. 7 and 37.

yellow with dark brown spots. The only other bird which might be suggested is the peregrine falcon, one of the most graceful of all winged creatures, but this bird had a length of nearly 18 inches, which is too much in comparison with the female head on the vase. Both of these birds have a great stretch of wing but it is natural that

FIGURE 19. DRAWING OF SCENE ON VASE IN PROVIDENCE BY MIRIAM A. BANKS

the vase-painter should have shortened them a bit and in any case they are not fully unfolded. The bird cannot be a peacock or parrot as one would expect associated with Hera, for all parrots have very short legs with zygodactyle feet adapted for climbing with the aid of the bill, whereas the Providence bird has long shanks. With Hera is generally associated the cuckoo, which stood on top of Hera's sceptre in the statue by Polykleitos in the Argive Heraion. The

peacock and crow were also sacred to her but the falcon on our vase is unique.

The goddess holds in her left hand a sceptre which ends in a lotus-bud, and in her right a phiale like that held by the goddess on the so-called Harpy Tomb. She is clad in the fine Ionic chiton with characteristic Brygan dots near the bottom and wears also a himation with characteristic Brygan edges. She has an earring in her visible ear. Her hair is done up at the back and confined by a fillet about her head, which falls in two streamers behind her shoulders. Her Brygan eye is long and narrow and in full front view. The face with its refined smile reminds one of the work of Oltos but especially of the style of the Providence Painter. There is so much similarity in the arrangement of the hair, the features of the face and the earring to the head on a lekythos in New York[1] that at first I thought that the Providence lekythos was by the Providence Painter, but the whole feeling and beautiful archaism are Brygan. Only such a master could have been so original and drawn such a charming goddess. The design is so original that I can find no parallel to the remarkable throne with the unique falcon. There is none such in Miss Richter's *Ancient Furniture*. For this reason and because of resemblance in style to signed vases, the lekythos may rank as one of the finest of the works of the Brygos painter.

The Johns Hopkins University

David M. Robinson

[1] Beazley, *Attic Red-figured Vases in American Museums*, p. 75, fig. 44.

# GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

## DECEMBER 28–30, 1927

The Archaeological Institute of America held its twenty-ninth meeting for the reading and discussion of papers at the University of Cincinnati, December 28, 29 and 30, 1927, in conjunction with the American Philological Association, the College Art Association, the Linguistic Society of America, the American Association of University Professors, and the National Association of Teachers of Speech. There were four sessions for the reading of papers, besides one joint session with the American Philological Association, and another joint session with the College Art Association. The summaries of the papers which follow were furnished by the authors.

### WEDNESDAY, DECEMBER 28. 2.30 P.M.

1. The ΚΩΦΟΣ ΑΙΜΗΝ of the Piraeus (read by title)
   *John Day*, Hamilton College

   This paper was printed in the *A.J.A.*, xxxi, 4.

2. Roman Restituit Coins (read by title)
   *Thomas S. Duncan*, Washington University

3. Some Votive Offerings from the Acropolis of Halae (read by title)
   *Hetty Goldman*, American School of Classical Studies at Athens

4. Some Notes on Columnar Sarcophagi
   *Marion Lawrence*, Bryn Mawr College

A dated monument of the early Gothic style and a new and important example of French influence comes to light in the sarcophagus in Mantua Cathedral which has until now passed unchallenged as a work of the early Christian period. In composition it shows many peculiarities and upon examination of the marble, traces of re-cutting are apparent. It was originally of the seven-arch type with the scene of Christ upon the Mount with his twelve apostles as we see him on a number of sarcophagi, notably the one at St. Honorat and the members of the city-gate group. The front is now too much mutilated to be of value in a study of style. The ends, however, are intact and also show clear evidence of re-working. The squat, thick columns of the fourth century have been pared down to extreme thinness and have been made polygonal. The capitals have assumed a Gothic character, while on one end indented Ghibelline battlements appear. The figure style bears close resemblance to the work of the early school of Reims and many

parallels for proportion, drapery, shape of head and face, and cast of features can be drawn between the Mantua sarcophagus and the St. Sixtus portal. Both show the same feeling for plastic form and the same treatment of the drapery so that its folds will not obscure the limbs beneath. The technique of the hair is peculiarly mediaeval with single locks ending in snail-like curls, a treatment which we find in France rather than in Italy and which appears in works of the transitional period in the St. Stephen of Sens and at Reims, on the Romanesque door and at intervals in the later work.

A similar instance of the influence of Reims is found on the portals of the Cathedral of Lucca where many echoes of the St. Sixtus portal occur. The comparison is closer, however, between Mantua and Reims than between Mantua and Lucca, so that we cannot predicate influence from the latter.

The style of the ends of the Mantua sarcophagus can date only in the thirteenth century. Corroborative evidence of this is afforded by the sixteenth-century inscription on the inscription block of the cover which states that the present occupant of the tomb, Johannes Bonus, died in 1249. This is without doubt the date of the re-working.

About fifty years earlier is the sarcophagus of S. S. Nabor and Felix, now in S. Ambrogio in Milan. Unlike our first example, this is clearly a copy of a fourth-century sarcophagus. The early Christian labarum is completely misunderstood and here appears as a Greek cross with a handle, while the monogram and wreath have vanished, although the soldiers remain below. The Pilate scene upon the right also shows inconsistencies, as one of the soldiers has no body below the waist and Pilate squats in mid-air. Many other features might be cited as proof that the artist had little familiarity with his iconography but was copying an early Christian five-niche sarcophagus, such as the one at St. Maximin, with almost the same sequence of scenes, or another in the Chapel of St. Baudille at Nîmes, or No. 171 of the Lateran.

The strange and barbaric figure style called Lombard by Garrucci comes, I believe, from a mingling of the early Christian features carried over from the original and the style of a follower of Benedetto Antellami. The formalized parallel folds of the drapery especially betray a technique similar to that found on the reliefs of the Baptistery of Parma.

5. Buttons and Their Use on Greek Costumes (read by title)
*Kate McK. Elderkin*, Associate Editor of the American Journal of Archaeology

This paper will be printed in a later issue of the *A.J.A.*

THURSDAY, DECEMBER 29. 9.30 A.M.

1. Unknown Spanish Frescoes of the Romanesque Period
*Walter W. S. Cook*, New York University

2. The Back of the Lorsch Book Cover
*C. R. Morey*, Princeton University

3. Arabic Glass in the Toledo Museum
*Blake-More Godwin*, Director, Toledo Museum of Art

See News, p. 112.

### 4. Occident and Orient in Architectural Ornament

*Karl P. Harrington*, Wesleyan University

The origin of various architectural and artistic motifs is still in doubt. Some, *e.g.*, the garland, the vine pattern, the hippocamp, are believed to be Hellenic; others, like the lotus, are considered Oriental. The combination of architectural sophistication in some respects with infantile ignorance in others, such as is exhibited at Angkor, is puzzling. There we have only false arches, but a wealth of ornament, much of which is suspiciously Occidental in type. Interesting varieties of the rinceau may be seen at Sarnath, at Angkor, at Anuradhapura, and in elegant form at Fathpur-Sikri.

The fine scrolls emerging symmetrically from an urn at Boroboedoer are reminiscent of the well-known Lateran relief from Trajan's Forum, and of another familiar example from the Forum Romanum.

At Angkor we see Tévadas dancing on an upturned lotus flower, which in reverse position reminds one of the outlines of the egg-and-dart motif. This motif appears in many varieties of type: at Pagan in garland form, in the Rameswara cave at Ellura, the Buddhistic Javanese ruin at Prambanan, and the highly conventionalized decorations at Fathpur-Sikri.

The elaborately-decorated pilaster occurs in several elegant examples at Angkor, with a notable similarity to the acanthus motif at the start. Its development, including the use of animal and human figures, is strongly reminiscent of the Ara Pacis of Augustus and of the fine pilaster in the crypt of St. Peter's, at Rome.

The lattice-work tracery of the East has advanced far beyond its Occidental counterpart, as seen in particular at Agra, or Fathpur-Sikri, when compared with the Vesta-temple relief in the Uffizzi.

With the Karyatid idea may be compared the Garudas on the face of the royal terrace at Angkor.

Finally, the magnificent series of reliefs, historical and mythological, at Angkor-Vat and Angkor-Thom, as well as at Boroboedoer, are well worthy of comparison with the Roman triumphal arch and the Parthenon frieze.

Such parallels and similarities are very suggestive, and serve to stimulate our interest in further study of a fascinating problem.

### 5. An Education in Modern Art

*Alice Robinson*, Ohio State University

Modern Art—and for the sake of illustration, the paper was limited to painting —has been conspicuous only since the rise of democracy. Before that time it was possible but unusual and quite abnormal. It is the logical result of an artist freed from a patron, from tradition, from the moralist, the scientist and the literary man. To understand Matisse it is necessary to study the successive steps that have given us this freedom. The contributions that Sir Joshua Reynolds made to Constable, that Constable made to Delacroix, that Delacroix made to Manet, that Manet made to Cezanne, that Cezanne made to Picasso—have given us Modern Art. Most modern painting is "expressionistic" rather than decorative. That is, it has a life of its own independent of its surroundings. To judge a painting made by a brilliant decorative painter such as Raphael away from a proper position for that painting is as unfair as to judge a Matisse by the wall on which it is hung.

Perhaps the greatest single influence in Modern Art has been the Oriental view-

point. Cezanne's dictum—"every line must work"—is nothing more than the Oriental principle put in the vernacular, but it has freed modern painting from the superfluous. The Impressionist has brought to his attention the futility of chasing after that elusive quality, realistic color, and the scientist has proved to him that his dearest possession, perspective, was based on the fallacy that a straight line was crooked. The invention of the Wilfred Color Organ is not to be ignored; it has been as important in giving freedom to the artist as the invention of the camera. One relieved the painter of his desire to make "snapshots," the other, empty abstractions.

The decorative arts of today offer a challenge to the freed artist. There is a chance for him for social service in a community equaled only by that of the doctor or an automobile salesman. The new fenestrated architecture gives to him a greater opportunity than Michelangelo ever had, the small servantless house is as interesting from the standpoint of design as a Ricardi Palace and a new religion, omitting a formal theology, awaits a Giotto.

The price that the artist has been asked to pay, in times past, in detachment from his group, has, perhaps, been too much to ask of him. If the aesthetic emotion could be aroused today, as it was in the time of the Renaissance, by an artist like anyone else doing his duty by a steady job, the freed artist might be in a position to justify himself.

## 6. An Ivory Diptych of the Museo Cristiano

*Donald D. Egbert*, Princeton University

The subject of this paper is an ivory diptych in the Museo Cristiano which is classed by Koechlin in his "atelier of Soissons." This atelier, however, should be subdivided into two ateliers, the second being distinguished from the first by the more casual and decorative use of the little dots that represent the shutters in the tourelle windows of the first atelier, and also by the use of closed cusps pierced by trefoils instead of the open cusps of the first. The use of bar tracery instead of plate tracery in the architecture of the second atelier is also a point of distinction.

To this second atelier belongs the diptych in the Vatican, which shows many peculiarities that distinguish it from the general run of French ivories of its period, which is of the end of the thirteenth century. One of these peculiarities is the extreme thinness of the hinge arrangements which seem hardly feasible for any actual or permanent hinging. Another is the peculiar iconography which departs in certain respects from the French iconography of the period. Thus the Synagogue is left out of the Deposition from the Cross, although the Church is present. The use of these two figures in the Deposition instead of a Crucifixion is in itself peculiar. In the Adoration of the Magi, the French scheme is departed from to the extent that the kneeling Magus is placed on the other side of the Madonna opposite the other two, and the first Magus is bearded and the second beardless, contrary to French usage of the time in which the first Magus is beardless and the second bearded. Along with these peculiarities go certain characteristics that seem to point to an Italian rather than a French hand, namely the comparatively bulky and Giottesque quality of the figures and drapery, and the handling of the tourelles which resemble Italian campanili. Such indications point to an Italian copyist who is following French models, but the style of the second atelier seems to be consistent, and this relation would have to be predicated of the rest of the group as well as of the Vatican diptych on account of the consistency of the style. The same style is found in a triptych of the Metropolitan Museum, where the Italian characteristics become more marked. It is possible that the triptych

in the Metropolitan Museum is a work which did not have a French model and that the whole group is the work of Italian ivory carvers, who in the case of the piece last mentioned were able to follow their native bent, while in the other pieces they were confined by the imitation of the French pattern. The group at least demonstrates the necessity of a reconsideration of Koechlin's rather sweeping attribution of all ivories of this type to French ateliers without sufficient reference to Italian and other imitations thereof.

## 7. The Monte Siepi Frescoes (read by title)

*George Rowley*, Princeton University

The frescoes of the Gothic chapel which adjoins the Romanesque Cappella Rotonda at Monte Siepi, present a four-cornered puzzle involving the life of S. Galgano, the successive periods of prosperity and decline of his Cistercian Foundation, the actual condition of the chapel walls and the various styles of the paintings. Although the truth will never be known exactly, the problem is like an intricate detective case in which the several elements are so dove-tailed that apparently only one general hypothesis will serve to answer every question.

Galgano Guidotti of Chiusdino having lived as a hermit for a year on the top of Monte Siepi died on December 3, 1181, at the age of thirty-three, and in 1185 was canonized. Before 1200 a Cappella Rotonda was erected on the Monte and decorated with frescoes representing the miracles of the saint. In the thirteenth century, this Foundation became so important that a monumental Abbey and a large Monastery were built in the valley at the foot of the hill, while the Cappella Rotonda remained to serve as a shrine for the sword of Galgano which had been miraculously transfixed in the rock. To this Cappella a small rectangular chapel was added in the fourteenth century which represents the problems discussed in this paper.

The adornment of this Gothic chapel was first described in 1645 by Libanori who was Abbot of S. Galgano and something of an antiquary. He tells us that the altar held a tavola on which were painted a Crucifix, the Archangel Michael and S. Galgano and in the predella some of the Apostles. Moreover, the tavola opened, revealing a painting of the Madonna with the Child in her arms. In the cornice of the crucifix, the following words were inscribed:

"Questa tavola con la cappella fece fare
"Ristoro da Selvatella MCCCXXXVI

and in the predella:

"Nicolaus Segre me pinxit"

In the absence of contrary evidence, and of any tradition of the presence of the great Ambrogio Lorenzetti to whom the frescoes of the chapel have recently been attributed, the presumption is that Nicola Segre painted the frescoes as well as the tavola. Furthermore these agree in style with the Petronilla polyptych in the Belle Arti and with the Platt Madonna, forming a group which should be attributed to a new artistic personality, a personality quite distinct from Ambrogio, although belonging to his bottega. It is even possible that the Platt Madonna formed the center of Segre's triptych, since the Monastery of S. Eugenio from which it came was formerly affiliated with the Abbey of S. Galgano. At any rate, 1336 fixes the date for the painting of the original frescoes.

The successive periods of damage and restoration may be outlined as follows:

(1) The sacking of the countryside by Sir John Hawkwood in 1364, with troops billeted at S. Galgano.

The original frescoes represented the life of Galgano. The scenes on the side walls were his Canonization, his Renunciation of life, and a vision at Rome; on the end wall were the saint's first two visions—the appearance of Michael and the Madonna in Majesty. The condition of the frescoes during the fifteenth century can best be seen on the side walls, because they were protected by a coat of whitewash until the nineteenth century.

(2) Deterioration from 1500 until the restoration of 1577.

The appearance of Michael to Galgano was changed into a normal Annunciation by transforming the saint into a virgin. The portrait of a Cardinal was added, kneeling behind the Archangel.

(3) Rapid decline from 1666 to 1789 when the Abbey was abandoned and the Cappella Rotonda became the church.

The Cappella Rotonda was changed into a baroque polygon. The side walls of the chapel were covered and the end wall was heavily repainted. A new Madonna and Child in fresco was superimposed upon the original figure of Galgano's second vision, who held a sceptre in French Gothic fashion.

## 8. A Catalan Retable in Cologne (read by title)

*Hugh S. Morrison*, Princeton University

The paper described a retable in Cologne which was published by Margaret Burg in "Ottonische Plastik" (1922) as a work of Ottonian sculpture. The relief was described by Dr. Burg as an antependium, but is in reality a retable, as shown by the projection of the central portion containing the Crucifixion and replacing the crucifix which previous to the use of retables stood upon the altar. The peculiar technique of the panel and the use of the Alpha and Omega on either side of the Crucified combine with various indications of ornament and style to show that the work is a product of Catalonian art. The use of the retable came in during the eleventh and twelfth centuries, and the symmetrical and ordered composition of the panel indicates a date far later than its primitive style would indicate. The latter has much in common with the Catalonian and south French sculptures of the type of the lintel of St.-Genis-des-Fontaines which is dated early in the eleventh century. The attribution to Catalonia is further confirmed and the date in the second half of the twelfth century indicated by the resemblance of the panel to the Catalan altar frontals published by Dr. Walter W. S. Cook, and especially such stucco antependia as the one from Esterri de Cardos in the collection of George Gray Barnard, which is dated about 1200.

## THURSDAY, DECEMBER 29. 2.30 P.M.

## 1. The Eumenides Shrines at Athens

*Walter Miller*, University of Missouri

There are two famous sanctuaries of the Eumenides at Athens—the one just below the summit of Ares Hill, the other at Colonus Hill, the birthplace of Sophocles.

In regard to the former, most of our information is derived from the tragic poets, especially Aeschylus' *Eumenides*. His testimony, corroborated by Pausanias, leads us to look for three apartments, with three altars and three statues, at the shrine upon the Areopagus. It was a place of refuge for the oppressed and persecuted.

For our information in regard to the shrine at Colonus we are again led to the

tragic poets, especially Sophocles' *Oedipus Coloneus*. The shrine there was an inviolable one, in the midst of a region checkered with sanctuaries—the Academy, a Prometheum, a sanctuary of Theseus and Parithous, a Posideum, A Heroum of Colonus, and a shrine of Demeter Euclous. Round about all was a grove of olive and laurel and varied vines and shrubs, the haunt of myriad nightingales.

The entrance to the Cave of the Eumenides is still visible in the cellar of a house near the base of the hill. Investigation of this place may reveal some of the various objects mentioned by Sophocles—the "bronze foot-threshold," the "sheer step," the "rock-hewn lustral bowls," the "hollow wild-pear tree," the "Thorician stone," the "tomb of stone," *et cetera*. The adjacent sanctuary of "Demeter clad in green" has been inherited obviously by the Παναγία Ἐλέουσα (which was not the "Mary of Mercy" originally but Ἐλαίουσα, a paraphrase for Εὔγλοος, the "Mary of the olive groves.")

2. Six Years' Work Among the Antiquities of Palestine

*John Garstang*, the University of Liverpool, Charles Eliot Norton James Loeb Lecturer of the Institute

3. Discovery of an Israelite Temple at Tell en Nasbeh

*William F. Badè*, Pacific School of Religion

4. The Mycenean Plume

*Leceister B. Holland*

This paper will be printed in a later issue of the *A.J.A.*

FRIDAY, DECEMBER 30. 9.30 A.M.

1. Theseus as a National Hero

*Walter R. Agard*, University of Wisconsin

A study of the way in which Athens liked to think of Theseus, a hero created in her own image, reveals the evolution of Athenian ideals. Prior to the time of Pisistratus he was chiefly a fighter and ravisseur. In the sixth century he became markedly Ionian in character, noted as a dancer and musician, a religious hero and athletic patron. The conception of Theseus as a sportsman became increasingly popular from 515 to 480; the painters of red-figured vases pictured him nearly half as often as Herakles, whom he was rapidly supplanting as the Athenian hero-athlete. He was represented as an ephebe, conquering his enemies less by force than by strategy, and fighting for humane purposes. As Athens came to maturity, she preferred to regard Theseus as a mature fighter for democratic principles, a statesman, and a sympathetic friend and protector of the weak and suffering, irreproachable in honor, and profoundly religious.

2. The Basilica Aemilia

*Walton Brooks McDaniel*, University of Pennsylvania

This paper will be printed in a later issue of the *A.J.A.*

3. Recent Investigations in the Temple at Bassae

*William Bell Dinsmoor*, Columbia University

This paper will be printed in connection with a special work on the Temple at Bassae.

4. The Delphic Festival and Its Object

*Eva Sikelianos*, Delphi, Greece (read by title)

5. The Excavations of Tsoungiza, the Prehistoric Site of Nemea

*J. Penrose Harland*, University of North Carolina

The site on the hill west of the village of Herakleion was inhabited from Neolithic times throughout the Bronze Age. The Early Helladic Period was particularly well represented—several houses, pottery, "small finds," etc., being found on the knoll and on the terrace below and around it.

Three building periods could be distinguished in the E. H. stratum, and noteworthy is the fact that the width of the house-walls varied with the sub-periods: average width of walls of E. H. I, 1.00 m.; of E. H. II,. 50 m.; of E. H. III, .35 m. Similarly the pottery could be roughly classified in groups corresponding to these sub-periods. Incised ware was a striking feature of E. H. I, the "sauceboat" was especially common to E. H. II, and Patterned Ware (mostly dark-on-light) was abundant in E. H. III.

The plan of the "House of the Querns"—of one room—is interesting because of its rounded corner. Against the back wall and adjacent parts of the side walls were eight pithoi and near them the nine saddle-querns which gave this house its name.

Special features of the E. H. Period were the *bothroi*, of which no less than twelve were found on the knoll, a well-made *cist-grave* cut in the rock and covered with slabs, and a *well*, *ca.* 1.20 in diameter and 12.25 in depth, which yielded among other things four vessels and a quantity of sherds (all E. H.).

Below and around the knoll, above an E. H. stratum, I uncovered two Middle Helladic (I–II) houses with the accompanying Gray Minyan and Mattpainted wares, and at a higher level several houses of M. H. IV (1500–1400 B.C.). The "House of the Arrowhead-Maker" contained, along with several arrowheads and blades of chert and obsidian and hundreds of chert and obsidian flakes, numerous painted vases of excellent fabric, notably "Ephyraean" ware. In a corner, covered by a slab, was an Intramural Burial.

The Late Helladic Period (1400–1100 B.C.) was scantily represented.

Summary of results: The E. H. Period was brought to an end by a fire which destroyed the entire settlement. Above this stratum rose the successive settlements of the M. H. "Minyans." Another "break" seems evidenced at *ca.* 1400 B.C. The (apparent) newcomers built their houses on the south slope of the hill, but the "palace" probably occupied the knoll. The proximity to Mykenai may account for the comparatively scanty remains of the L. H. Period.

6. A Reconsideration of the Greco Question

*E. K. Waterhouse*, Princeton University

7. Newly Identified Fragments of Chalcidian Pottery in the Museum of the University of Pennsylvania (read by title)

*H. R. W. Smith*, Princeton University

Rumpf's researches in Chalcidian Vase Painting enable us to recognize as Chalcidian two pieces in the Museum of the University of Pennsylvania which his admirable monograph, *Chalkidische Vasen*, fails to notice. One is a fragmentary

eye-cup (M.S. 4864), which Dr. Luce in his catalogue of the Mediterranean Section of this museum (p. 64, No. 51) correctly placed in the Phineus class, a group which Rumpf has proved to be Chalcidian. This cup appears to have been decorated by the painter to whom Rumpf gives his No. 255 (the Madrid eye-cup) and No. 247. We can trace the hand of this artist in the cautious, uniform flow of the brush-strokes and in details of the apotropaic face-scheme (the eyebrows, the relation of the eyeballs to the upper lids, of the lower lids to the lines connecting nose and ears, of these lines to the upper edge of the varnish, the curve of these same lines, especially where they join the ears, and the peculiar stylization of the nose). The Philadelphia cup has interesting sketching—vertical guide-lines, and preliminary incision for most of the design. Rumpf's No. 251 (almost a replica of the Philadelphia cup) is probably, and his No. 250 possibly, by the same painter. More important than this cup is the second item (M.S. 5658), part of a *convex* plaque with apotropaic eyes and floral ornament, incised herring-bone border, grooves at the vertical sides, and plastic birds'-heads at the corners. The surface of the clay, the characteristic perishing of the varnish, the drawing and proportions of the eyes and the form of the lotus-buds prove the piece Chalcidian; the decoration has something of the manner of Rumpf's "Master of the Inscribed Amphorae," but an attribution would be rash. The object is neither an epinetrion nor a tile nor a box-lid. It is perhaps an apotropaic charm, intended to be tied against a beam, or a bough (κεράμβηλον?); the vertical grooves and the birds'-heads seem adapted to hold cords in place. With the valuable assistance of Professor William N. Bates, the writer of this paper is attempting to trace its provenience. This, if determined, might tell us where Chalcidian was manufactured; only utensils were exported by the Greek potteries, and this singular plaque was probably made for the home market. If, as Professor Bates is inclined to believe, it was acquired in Italy by its previous owner, the late John Thompson Morris, the suggestion of Langlotz that Chalcidian is an Italiote ware may be correct.

## 8. The Castanet Dancers, a Greek Innovation in Egypt

*Caspar J. Kraemer*, New York University

FRIDAY, DECEMBER 30. 2.30 P.M.

## 1. The Distribution of Brick Architecture in France

*Henry-Russell Hitchcock*, Jr., Vassar College

A preliminary study toward the history of the use of brick as a building material in France.

I

Of the factors which cause the geographical and chronological variety of monuments of architecture or of building art, material is one of the most important. Maximum distribution depends on two things only: availability of the raw stuff from which a given building material is prepared and means of transport to carry it beyond those regions where the raw stuff is available. Minimum distribution depends on the lack of this availability and these means of transport. Modern America offers an example of maximum distribution. Minimum distribution is perhaps best seen in Holland and North Germany during the thirteenth century when brick was substituted for imported granite in regions devoid of good local building stone. In France conditions have twice approached maximum distribution; and at both times a centralized civilization had largely replaced local cultural autonomy. Today, of course, brick is known as a building material

practically everywhere. In late Roman times similar or even greater centralization also had carried brick practically all over France. Usually the distribution of brick in France between the final period of Roman civilization and what Spengler has considered the final period of our own has been determined by the artistic force of taste.

II

The Gallo-Roman enceinte of Senlis had stripes of brick—or rather "tile"—in a regular large *petit appareil* of limestone covering a concrete core. The Basse Œuvre at Beauvais (Oise) nearby shows that both the habit of banding walls and arches and the desire for this simple polychromy continued in this region to the end of the Carolingian period. Toward 1500 brick reëntered Senlis as a building material and with the new century was used in an important late Flamboyant Hotel now being restored as a museum for the Société Archéologique de Senlis. With the seventeenth century appears such a characteristic domestic use of brick as is found in the Hôtel des Trois Pots. With the reign of Louis XIV brick disappears entirely, only to reappear in the middle of the nineteenth century with the Romantic copying of other styles, "Renaissance" in the popular French sense of the Style Louis XII and Louis XIII.

2. Two Early Red-Figured Cups in Providence

*Stephen B. Luce,* Rhode Island School of Design

This paper will be printed in a later issue of the *A.J.A.*

3. The Antikythera Bronze Youth and a Herm-Replica

*A. D. Fraser,* Alfred University

This paper will be printed in a later issue of the *A.J.A.*

4. Some Thoughts on the Derivation of the Medusa Head

*Raymond S. Stites,* State University of Iowa

5. The Genesis of the Greek Black Glaze

*Charles F. Binns,* New York State School of Clay-working and Ceramics, Alfred University

*A. D. Fraser,* Alfred University

This paper will be printed in a later issue of the *A.J.A.*

6. A Mediaeval Antependium in Cologne

*Hugh S. Morrison,* Princeton University

1927
July–December

# ARCHAEOLOGICAL NEWS[1]

## NOTES ON RECENT ARCHAEOLOGICAL EXCAVATIONS AND DISCOVERIES; OTHER NEWS

EDWARD H. HEFFNER, *Editor*

*University of Pennsylvania, Philadelphia*

## MISCELLANEOUS

**Rhodesia.**—In the *Illustrated London News*, Dec. 10, 1927, pp. 1058–1059 (8 figs., 5 in colors), MARGARET TAYLOR writes about the discovery of remarkable rock-paintings at Rumwanda, in southeastern Rhodesia. The paintings are very different from those normally found in this region. From the shape of the human body and the instruments—harp, pipe, and cymbal—carried by the figures, an argument is made for an Egyptian origin of this work. The Egyptians were fond of music and were in the habit of taking bands along on their voyages. It may well be that, as Herodotus says, Pharoah Necho in about 600 B.C. sent a fleet from Egypt, manned by Phoenicians, round Africa, which stopped several times to sow and harvest grain en route. Perhaps then, while waiting for the grain to ripen, the crew went inland and had their pictures painted by the natives, in accordance with a well established practice in other parts of the world.

## NECROLOGY

**Walther Amelung.**—Professor Walther Amelung, First Secretary of the Roman branch of the Archaeological Institute of the German Empire, died after a short illness, at Bad Nauheim, on September 13, 1927, in the sixty-second year of his age. A pupil of Heinrich Brunn, of whom he often spoke with respect and gratitude, he always maintained the older tradition of a literary, as well as a technical, appreciation of art; and in this he was aided by exceptional talent and training, for in his youth he was intended for the stage, and he always showed an intense love for music and an ability as a speaker which can have been equalled by few scholars.

The earlier years of his scientific activity were spent in Rome as a private scholar, though he was entrusted with several extensive commissions by the German Archaeological Institute. During the World War he returned to Germany, where he coöperated in the re-arrangement of the cast collection of the Berlin University. With the renewal of peace conditions, and the re-establishment of the German Archaeological Institute in Rome, he was the ideal choice for the head of that establishment, and it is largely to his scholarship, his administrative ability, and his personality that its present prosperity is due. He was always ready to

[1] The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor HEFFNER, Editor-in-charge, assisted by Professor SAMUEL E. BASSETT, Professor C. N. BROWN, Miss MARY BUCKINGHAM, Professor SIDNEY N. DEANE, Professor ROBERT E. DENGLER, Mrs. EDITH HALL DOHAN, Professor HAROLD N. FOWLER, Dr. STEPHEN B. LUCE, Professor RALPH VAN DEMAN MAGOFFIN, Professor CLARENCE MANNING, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor HOMER F. REBERT, Professor JOHN C. ROLFE, Professor JOHN SHAPLEY, Professor FRANK G. SPECK, Professor AXEL J. UPPVALL, Professor SHIRLEY WEBER, and the Editors.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1927.

For an explanation of the abbreviations, see Vol. xxx, 1, p. 124.

help others from out of the fullness of his knowledge and experience, and the hospitality of his *villino* outside the Praetorian Camp will be long remembered by many. He was incomparably the greatest authority on the sculptures in the Roman museums; and at the same time his intimate appreciation of the literature of Greece deepened with the years. His attainments in the criticism and interpretation of Greek art had won universal recognition, and the charm of his sincere, lovable nature had endeared him to all those whose privilege it was to come within the circle of his friendship. His *Führungen*, in which the presentation was fully worthy of the content, were coming to form an essential element in the scholarly life of Rome. On the occasion of his sixtieth birthday, representatives of many nations united to do him honor; but the volume of studies which his friends had hoped to present to him in commemoration of that event must now serve as a sad memorial of their esteem and affection.

The following incomplete bibliography will convey an idea of the extent, and the character, of his published work: *Die Basis des Praxiteles aus Mantinea*, Munich, 1895; *Photographische Einzelaufnahmen Antiker Sculpturen*, Munich, since 1895 (in collaboration with Paul Arndt, who had begun the series in 1893, and Georg Lippold); *Führer durch die Antiken in Florenz*, Munich, 1897; *Die Sculpturen des Vaticanischen Museums*, text and plates, Berlin, I, 1903, II, 1908; the third edition of Wolfgang Helbig, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom*, Leipsic, I, 1912, II, 1913 (in collaboration with Emil Reisch and Fritz Weege). Numerous articles in periodicals, chiefly the *Jahrbuch* and the *Römische Mitteilungen* of the German Archaeological Institute; several of these, such as the reconstruction of a standing statue of a goddess of the transitional period in *Röm. Mitt.*, xv, 1900, 181–197, have become veritable landmarks in the progress of archaeological science. Various articles on individual artists in the Thieme-Becker-Vollmer *Allgemeines Lexikon der Bildenden Künstler*, Leipsic, from 1907.

The results of his remarkable investigations in the storerooms of the Vatican will appear shortly, it is hoped, in the publications of the Pontificia Accademia Romana di Archeologia.

A. W. Van Buren

*Rome, September 15, 1927*

**Sir Sidney Colvin.**—The death of Sir Sidney Colvin occurred in May, 1927, at the age of eighty-one years. He was curator of the Fitzwilliam Museum at Cambridge for many years, then (1884–1912) of the department of engravings and drawings in the British Museum, which he enriched considerably and classified well. His chief publications relating to art are of the beginnings of engraving in England and the chronicle of Finiguerra. But his friendship for Robert Louis Stevenson and his researches on the biography of Keats made him better known in his own country than his writings on art. (S. R., *R. Arch.*, xxvi, 1927, p. 179; *cf.* London *Times*, May 12, 1927.)

**Domenico Comparetti.**—Professor Domenico Comparetti was born in Rome in 1835 and died at Florence, January 20, 1927. In early youth he was apprenticed to an apothecary, but he spent his nights in the study of Greek, Latin, French, German, and English, and even a little Turkish, Arabic, and hieroglyphics. In 1858 two short articles of his, one on the funeral oration of Hyperides, the other on the annalist Licinianus, were published in the *Rheinisches Museum* by Ritschl. The Duke Michelangelo Caetani, father of the learned Ersilia Lovatelli, visited him, became his friend and protector. At the age of twenty-four years he was made professor at the University of Pisa, and soon after at the Institute of Higher

Studies at Florence, where he taught for thirty years. Once only he gave a course on the Greek theatre at the University of Rome. His interest was not confined to a specialty, for antiquity and the Middle Ages attracted him equally. He published editions of the laws of Gortyn, of the gold tablets of Petilia, and of the *Gothic War* of Procopius, and wrote a monograph on the Herculanian villa of the Pisos, as well as monographs on Virgil in the Middle Ages and the popular Finnish epic, the *Kalevala*. He was an active collaborator in the *Museo Italiano* (1884–1890), and as a member of the Academy of the Lincei played a great part in the foundation of the *Monumenti Antichi*. He was the author of twenty volumes and two hundred articles. Comparetti was also one of the earliest to study what is now called folklore. His great learning was equalled by his courtesy and his desire to be useful to others. (S. R., *R. Arch.*, xxv, 1927, p. 391.)

**Edmond Courbaud.**—Born in 1868, Edmond Courbaud entered the École normale (1887), then the École de Rome (1890), and, after ten years of secondary teaching, was Professor of the Latin Language and Literature at the Sorbonne (1902–1927). His archaeological published work consists of articles in the *Dictionnaire des Antiquités* and essays in the Revue des Deux Mondes on Greek portraits (Aug. 15, 1895) and Roman villas (Sept. 1, 1904). The rest of his activity was devoted to Latin Literature: an essay on the *Comedia Togata*, a charming book on Horace, others on Tacitus and the *De Oratore* of Cicero, which he edited. His premature death leaves the memory of an excellent mind, a conscientious worker, a good and honest writer. (S. R., *R. Arch.*, xxvi, 1927, p. 178.)

**Camille Enlart.**—Camille Enlart was born at Boulogne-sur-Mer in 1862 and died in Paris, February 14, 1927. He was a member of the Institute (1925) and director of the museum of sculpture in the Trocadéro (1903). He was educated at the École des Beaux Arts, the École des Chartes, and the École de Rome, and became, with Lefèvre-Pontalis, the best representative of those studies which have as their object mediaeval French architecture. His first work (1894) was on the influence of Cistercian architecture in Italy; then he pursued his researches in the countries of the North and the East, notably in Syria and Cyprus. His chief work, the *Manuel d'archéologie française* (1902 and following years) is unfinished, but is the best work of its kind in any language. (S. R., *R. Arch.*, xxv, 1927, p. 389.)

**Henri Hubert.**—The École des Hautes Études and the Musée de Saint Germain met with a severe loss through the death of Henri Hubert, director at the École and adjunct conservator at the Musée, on May 25, 1927, at the age of fifty-five years. In spite of feeble health, he was a hard worker and rendered valuable service to the École du Louvre, then to the École des Hautes Études and to the Musée de Saint Germain. His published writings, though not very numerous, are of exceptionally high quality. (S. R., *R. Arch.*, xxvi, 1927, pp. 176–178, portrait.)

**Walter Leaf.**—The death of Walter Leaf, at Torquay, in March, 1927, at the age of seventy-five years, deprives England of one of her greatest bankers and greatest Homeric scholars. He was president of the Westminster Bank and a former president of the Society for the Promotion of Hellenic Studies. The universities of Oxford and Cambridge bestowed upon him the title of doctor. He was a man of varied tastes, and wrote excellent verses in English and in Greek. Among his published works are an edition of the *Iliad* (1886–1888), a translation of the *Iliad* (with Lang and Myers, 1898), *Homer and History* (1915), *Troy, Homeric Geography* (1912), and *Strabo, the Troad* (1923). (S. R., *R. Arch.*, xxv, 1927, p. 393; *cf.* London *Times*, March 9, 1927.)

**The Duc de Loubat.**—Joseph Florimond Loubat, made duke by Leo XIII, was

born in New York in January, 1831, and died in Paris, February 28, 1927. He had been corresponding member of the Institute since 1891, associate member of the Académie des Inscriptions since 1907. His secondary studies were completed at Paris, then he studied law at Heidelberg. The honorary degree of Doctor of Laws was given him in 1869 by the University of Jena. In 1878 he published his *Medallic History of the United States* in two volumes (New York, 1878), but his chief interest was American archaeology. He financed expeditions in Mexico and Central America, encouraged and aided the publications of others, and himself published (1896–1904) admirable reproductions of Mexican pictographic writings. He founded chairs of American archaeology in Paris, Berlin, Stockholm, Madrid, and New York, and gave richly of funds to the French Academy. (S. R., *R. Arch.*, xxv, 1927, p. 389 f.)

**Eusèbe Vassel.**—Marie-Joseph Eusèbe Vassel, auxiliary of the Académie des Inscriptions, died at Monaco, February 21, 1927, at the age of eighty-three years. He had lived many years in Tunisia, where he edited the *Dépêche tunisienne* and the *Revue tunisienne* and was president of the Institut de Carthage. His numerous articles are concerned with Tunisian folklore and archaeology; in the latter field he rendered real service and attached his name to the new results. (S. R., *R. Arch.*, xxv, 1927, p. 393.)

## PREHISTORIC, ORIENTAL, AND CLASSICAL

### BABYLONIA AND ASSYRIA

**An Archaeological Survey of Southern Babylonia.**—In *B.A.S.O.R.*, xxv, 1927, pp. 5–13. (7 figs.), R. P. DOUGHERTY continues the report of his archaeological survey begun in No. xxiii of the Bulletin. He finds that at Nippur, Bismâyah, Tello, Fara, Abu Hatab, and Warka, sites already scientifically excavated, the work is very incomplete, as is shown by the number of antiquities that the Arabs are constantly unearthing and offering for sale. This is particularly true of Warka, the ruins of which rank with those of Nippur in extent and impressiveness. Other prominent mounds, such as Larsa, Tell Medînah, Ishan Bahriyat, Ishan al-Hibah, Zurgal, and Jokha, present great opportunities for excavation. In addition there are scores of smaller mounds that cover sites of great antiquity.

**Neolithic Remains in Babylonia.**—In *B.A.S.O.R.*, xxv, 1927, E. A. SPEISER reports the results of his archaeological survey near Kirkuk. In the desert west of Taza Hurmatu and Tang he came upon two immense mounds and six smaller mounds, also a series of neolithic mounds strewn over the whole area. These show that there was a large neolithic community in the valley between the foothills of the Zagros and the Jebel Hamrîn. The pottery is of exactly the same type as that of the earliest civilization at Susa, and of the "prehistoric site at Tell el-Obeid near Ur, a fine ware with geometrical designs in black on a light ground." This same pottery has been found in Anatolia, and these new discoveries serve as a link to connect the pre-Sumerian and pre-Semitic civilizations of the Persian Gulf and of Asia Minor.

**Sumerian Diorite Head.**—In *B. Mus. F. A.*, xxv, 149 (June, 1927), pp. 30–34 (3 figs.), C. H. HAWES writes about a head of Gudea recently acquired by the Boston Museum of Fine Arts. Report says that the head was found at Tello, ancient Lagash, in the lower Euphrates valley, where also was found a diorite head of the same ruler which is now in the Louvre. Gudea was patesi, priest-governor, of Lagash *ca.* 2500 B.C. The Boston head of the ruler is described as marking the highest development in sculpture in the round attained by the Sumerians. The head is of greenish-black diorite, represents Gudea with face and head clean

shaven and wearing a turban. The face has a square effect. Apparently he was represented as a stocky individual. The eyes are wide open, the eyebrows herring-boned, characteristics of the Sumerians. The head is as fine as any piece of Sumerian sculpture ever found.

## EGYPT

**GIZA.—Tomb of Meresankh, Great-granddaughter of Queen Hetep-heres I.**—In *B. Mus. F. A.*, xxv, 151 (Oct., 1927), pp. 64–79 (21 figs.), Geo. A. Reisner writes about the discovery in April and May, 1927, of the tomb of Queen Meresankh, in connection with the excavation of the Cheops family cemetery at Giza. The inner room to the north contains 10 statues of women cut in a wide niche. These rock-cut statues are part of the original decoration. In the main room the reliefs were worked in a coating of white plaster vividly painted. In the western inner room the unfinished condition of the walls sheds light upon the processes followed out in preparing reliefs. The surface of the wall is smoothed and covered with a thin coating of pinkish plaster. Upon this plaster the design is drawn in thin black lines. The details are modelled in white plaster and finally on the white plaster the design was redrawn in red lines. Inscriptions giving the date of the Queen's death and that of her funeral indicate that 272 days elapsed, showing thus that perhaps the tomb was being prepared in this long interval. On the south wall of the main chamber is depicted the Queen's funerary equipment. There were found a canopy supported by tent-poles, covering a bed, an arm-chair, a carrying-chair, head-rest, boxes for ointment jars, clothing, and other objects. When the burial chamber was opened in June, 1927 it was found plundered. The lid of the sarcophagus lay raised upon rough stones and the skeleton of the Queen lay disjointed. Only small pieces of equipment remained.

**Old Kingdom Sarcophagus.**—An unusually fine Old Kingdom sarcophagus has been acquired by the Museum of Fine Arts, Boston. It is of Assuan granite and was found by the Harvard University-Museum of Fine Arts Expedition in the Royal Cemetery of the Cheops Family at Giza. The name of Meresankh, "Daughter of the King, of his body; King's Wife; Great Favorite," is inscribed on it. The sides of the sarcophagus bear conventionalized representations of a house façade in relief, and on the ends, below the name of the Queen and her titles are lists of offerings. The lid is also inscribed and bears a representation of the jackal of Anubis. A considerable part of the original coloring yet remains.

The Museum's collection of Old Kingdom sculptures, to which this has been added, is unequalled outside of Egypt. The sculptures have survived from the great creative period of early Egypt and are significant not only for their beauty but for the part they have played in determining the date of the royal statues of Chephren, and in identifying the Sphinx as a portrait of Chephren.

The rarity of royal sarcophagi of the Old Kingdom and the fine workmanship of this example make its acquisition of especial importance. Meresankh, to whom the sarcophagus belonged, was the aunt of Meresankh III, whose tomb was excavated last summer and which was recently reported by Dr. George A. Reisner in charge of the Harvard University-Museum of Fine Arts Expedition. This sarcophagus has been appropriately installed in the First Egyptian Room at the Museum of Fine Arts, where it is surrounded by fine portraits of royal personages, several of whom are closely related to Meresankh-Chephren, her brother or half-brother and probably her husband as well; Mycerinus, her nephew, and his Queen represented in the Museum's 'magnificent slate pair'; and Shepseskaf and Khuwenra great-nephews of Meresankh.

**Report on French Excavations.**—In *C.R.A.B.L.*, Nov.–Dec., 1926, pp. 277–285,

PIERRE LACAU notes the principal results of the work of the (French) Service of Egyptian Antiquities in 1925–1926. At Saqqarah in the southern part of the necropolis, excavation of the structures about the Step-Pyramid has been continued. At the base of the ramp on the north face of the pyramid was found a life-size statue of the king entirely surrounded by a stone cabinet through which were pierced two holes at the level of the statue's eyes, communicating for his "vision" to the outer world and serving as passages for the entrance of prayers and incense. To the southeast was found, in the great circuit wall about the pyramid, a very narrow entrance giving access to a gallery with columns of an entirely new type. The walls of this construction are bare—no texts or figures appear on them. The entire area brings to light continual peculiarities, in technique, ground plan, type of masonry, etc. Two mummies of horses were found; these were not cult animals; they must have been their master's pets.

The pyramid of Pepi I (VIth dyn.) and the remains of the Queen's pyramid have been brought to light. In the latter, five diorite vessels of admirable technique were found. The Queen's funerary chamber is provided with the same texts as are those of the pyramids of the five kings of the same dynasty.

At Karnak have been found eight perfectly preserved osiriac statues of Amenophis IV (Akhenaten). They had been thrown to earth so that the square engaged pillars behind them might be quarried off. The figures, falling into soft earth were undamaged, even to the noses. The destruction of the monument saved the statues! The latter are invaluable for revivifying the personality of the prince, "whose striking ugliness must have possessed something sacred."

The Sphinx at Gizeh has been completely exhumed. Only a small débris of texts, without historic importance, was found. The whole figure, moreover, proves to be ugly enough. Under Thothmes IV (*ca.* 1430 B.C.) erosion had already been sufficient to demand a covering of masonry restoring the modeling of the body; this is recorded in the stele between the paws. This careful coating can be seen today. But again in Roman times re-covering was needed. This time, however, the masonry of small calcareous blocks was overlaid in such a fashion as to puff certain parts—the paws and flanks especially—out of proportion, accentuated the more by the thinness of the back which had lost its original coating. To date no trace of a pedestal has been found beneath the figure.

**SAKKARA.**—In the *Illustrated London News*, Nov. 12, 1927, p. 861 (4 figs.), is given a brief report of recent discoveries at Sakkara fifteen miles south of Cairo, where Mr. Cecil Firth has been continuing his excavations for the Egyptian Department of Antiquities. After considerable dangerous work a stairway was located leading to extraordinary funeral apartments. The rooms are lined with blue tiles broken by false doors, and beautiful low relief work of King Soser. One room is tiled with panels representing mat-work. The ceiling is in an arched design. The artistic work in the reliefs is especially good; the anatomy of the figures is exquisite. Openings leading to huge pits filled with débris have been found. The plan of the excavation is to investigate these next. Already these discoveries have changed some of the traditional beliefs about early Egyptian architecture and sculpture.

**TELL EL-AMARNA.**—In the *Illustrated London News*, July 9, 1927, pp. 46–47 (7 figs.), announcement is made of further excavations by the Egypt Exploration Society working under the direction of Dr. H. Frankfort. Public and private buildings were excavated. A hall where Akhenaten dedicated to his god tribute which he received from Asia and Nubia was found. A portrait head of one of the daughters of Akhenaten, a pottery figure of the hippopotamus goddess, and a pottery plaything were found.

**Tomb of Queen Hetep-heres.**—In *B. Mus. F. A.*, xxv, 150 (Aug., 1927), p. 54, is a note giving a report from Dr. Reisner that upon finally clearing the tomb of Queen Hetep-heres the alabaster sarcophagus was found empty; that on May 23 the recess in the west wall of the chamber blocked with masonry and sealed with plaster was opened and in it was found an alabaster Canopic box still containing the entrails of the Queen, but not the rest of her body. The discovery of this box shows that the body had been mummified.

## SYRIA AND PALESTINE

**Alphabetic Sinai Inscriptions.**—In *B.A.S.O.R.*, xxvii, 1927, pp. 12–13, R. Butin reports that last March Professors Lake and Blake and the Rev. A. W. Johnson went to the traditional Sinai to copy manuscripts. Before leaving Cairo they were urged by Dr. A. H. Gardiner to stop at Serabit and bring back the famous alphabetic inscriptions to Cairo. The group were able to carry out this suggestion. They photographed the inscriptions afresh from many angles, loaded them on camels, and carried them safely to Cairo. They also found three new inscriptions. The publication of the corrected readings and of the new inscriptions has been entrusted to Prof. R. Butin, Acting Director of the American School at Jerusalem during the past winter. He reported on them at the annual meeting of the Society of Biblical Literature, and his results are to be published in a forthcoming number of the *Harvard Theological Review*.

**BEISAN.—New Discoveries.**—In the *Illustrated London News*, Nov. 12, 1927, pp. 856–859, 882 (39 figs.), Alan Rowe reports on new discoveries at Beisan made since August, 1927. The work, which has been confined to Tell el-Hosn, or "Mound of the Fortress," has led to the identification of at least eight main levels ranging from before the time of Amenophis III to early Arabic times, or more than thirty-three centuries. Two new temples, respectively the fifth and sixth Canaanite temples discovered on the Tell, have been found. A door-jamb has been discovered on which is shown the portrait of the builder of the temple of Dagon (I *Chron.* x, 10).

From the lower Pre-Amenophis III level some very interesting objects have come, among them much pottery with beautiful decoration, for the most part Eastern Mediterranean in origin. The trunk of a date-palm discovered in this same level is significant as an indication that there were palm-trees in Beisan as early as 1500 B.C., whereas at present there are practically none. The flaring mouth of a bronze trumpet similar to the silver trumpet found in the tomb of Tutankhamen was discovered. Within one of the recently found temples three important objects have been uncovered: a bronze figurine covered with gold foil showing a god in a sitting position, his left arm on his lap and the right uplifted; a lapis lazuli scarab inscribed with the cartouche of Sesostris I (1970–1935 B.C.) and mentioned as being of great significance; an ivory plaque measuring 1¾ in. in height and showing a squatting man. The head is elongated and the features are slightly prognathic.

In the Amenophis III level an Egyptian faïence finger-ring bearing the sacred eye was found, as was also a pottery filter of unusual type.

In the Post-Amenophis III level were discovered 40 bowls and dishes, a broken figurine of Ashtoreth, and a six-inch antler of a deer.

In the Early Seti level 30 rooms were cleared, one of which contained a large quantity of small grain, close to which was found a hollowed-out stone in which the grain was pounded into flour. Nearby are the remains of the baking room. Among the pottery finds is an interesting pot with a strainer-spout and a movable

disc-like strainer fitting in its mouth. Among the other important finds is a pottery model of a human leg with a hole for hanging it up, evidently a votive offering made out of gratitude for a cure. Also a serpentine mould for small articles of jewelry was found.

In the Late Seti level two interesting objects were uncovered, a beautiful bronze axe-head, and a steatite conical seal showing two gazelle-like animals. An animal head, in pottery, perhaps that of a horse, was found nearby.

Of considerable human interest are the foot prints left on bricks found in the Rameses II level. Apparently these marks were made on the soft bricks while they were in the process of drying, by a child of about four or five years of age who was playing about the brick-maker's field accompanied by her two pets, a dog and a gazelle.

In *Mus. Journ.* (Univ. of Pa.), xviii, No. 1 (March, 1927), pp. 9–45 (15 plates; 10 figs.; 1 plan), Alan Rowe notes the discoveries at Beisan during the 1926 season. Eight main superposed city levels have been excavated running back through Arabic, Byzantine, Hellenistic, Philistine, Israelite, Assyrian, etc., to the Egyptian probably as early as 1412 B.C. Beneath the level of the great temple of Amenophis III (cleared in 1925), in the VIIth city level, were found many artifacts. Of particular interest are a Syrian dagger with inlaid wood handle, a Hittite axe head—the only example of its kind known—and a chair like the Cretan thrones but with Egyptian emblems, while nearby was a table identical in shape with those found in Cretan seals associated with sacred trees. Various models of animals, cult objects, came to light. Objects of interest in their historical sequence are described for the upper levels, in which also clearing is still going on.

The great cemetery of Beisan, one of the largest in Palestine contains graves from the Bronze Age to the Byzantine. So-called "anthropoid" burials are described. The context makes it clear that the regular, biological, sense of the word is being disregarded, and that the author is not telling of simian sepulture! In the Greco-Roman and Byzantine tombs were found large quantities, of excellent character, of the typical and well known *Realien* of those periods.

**DAMASCUS.—The French Institute of Archaeology.**—In *Syria*, vi, 1925, pp. 367–372 (2 pls.), Eustache de Lorey gives an account of the condition of the Azem Palace, the seat of the French Institute of Archaeology in Damascus and its collections, after the disturbances of October, 1924. This beautiful building was terribly injured by fire, and in the pillage of the palace valuable objects of art were lost. The collection of sculptures remains, and the collections of drawings and prints were not dispersed. Some of the stolen objects have been recovered, and it is hoped that with the assistance of other institutions the library of the Institute can be re-constituted.

**Greek Inscriptions.**—Seventeen Greek inscriptions collected at Damascus, and now in the collection of the French Institute there, are published by R. Mouterde, S. J., in *Syria*, vi, 1925, pp. 351–264 (pl.). Most are votive inscriptions or epitaphs. The *θεὸς οὐράνιος* mentioned in one is identified as Zeus Hadad. In a mosaic inscription on the south façade of the church of St. John the word *ἀετός* seems to mean the pediment and recalls, it has been suggested, a time when Greek was spoken at Damascus. One inscription includes the name of Abgar of Edessa, the first Christian king of the Hauran.

**DJEBEL DRUZE.—An Archaeological Mission.**—In *Syria*, vii, 1926, pp. 326–335 (8 pls.; 3 figs.), Maurice Dunand reports a recent journey of archaeological investigation in the Djebel Druze. Some of the inscriptions collected throw light on the identity of the contingents of Roman troops which occupied this region.

An inscription found at Chohba recalls the Jewish colony established in Batanea by Herod the Great. A number of local sculptures of Graeco-Roman date have been assembled by M. Dunand at the museum at Souweida. A Roman house and a church were excavated at Souweida. At Qanawât, remains of two churches built within the ruins of a temple were uncovered. The Odeum has been completely excavated. At Chohba the theatre has been excavated; also the building known as the great temple. Excavations in the baths did not produce the mosaics expected. But in a Roman house some important mosaics were found, including one which pictures the wedding of Peleus and Thetis. M. Dunand calls attention to the famous temple at Si'a as a desirable site for excavation. Many small objects which appear in neighboring villages are from this temple. M. Dunand, in summarizing the results of his expedition, notes that 437 Greek inscriptions were collected, 283 Safaite graffiti, 36 Nabataean inscriptions, 5 Latin.

**EL-MISHRIFÉ.—A Hittite Stronghold.**—In *Syria*, vii, 1926, pp. 289–325 (12 pls.; 42 figs.; map), Count du Mesnil du Buisson gives a detailed account of investigations at the Hittite fortified post at El-Mishrifé, about eight kilometres north of Homs, and about half-way on a direct line between Damascus and Aleppo, on a tributary of the Orontes. The site has been visited and described by earlier travelers, notably by Père Sébastien Ronzevalle (*Mélanges de la Faculté orientale*, vii, pp. 127–135); but no thorough excavation had been made hitherto. The camp is approximately square, and of imposing dimensions, about a kilometre in each direction, and hence larger than the similar Hittite works at Karchemish and at Zindjerli. The ramparts, consisting of tufa and of earth excavated from the fossa, rise to a height of about thirteen to fifteen meters, and have an outer slope of about 60 degrees. They were presumably originally crowned with a wall or palisade. The construction presents analogies with a Hyksos camp at Tell-el-Yehudiyeh, north of Cairo, which has been described by Flinders Petrie (*Hyksos and Israelite Cities*, 1906). Of the four gates, the one at the west shows the most interesting remains. It is constructed of carefully shaped rectangular and polygonal blocks of limestone, and its plan recalls in some respects the gates of Zendjerli and Karchemish. Some 200 meters east of this gate were found fragments of a structure of carefully shaped rectangular blocks, presenting a façade some 18 meters in length facing east. Little pottery was discovered at this site. At a point not far from the south gate is a sort of basin about 70 by 60 meters in dimensions, rectangular except at the south end, where its boundary is curved. A knoll of hemispherical form in the southeast part of the enclosure has an elaborate stratification. Within it were found a pit and a tomb chamber filled with earth. This yielded a number of fragments of pottery, most of them bases of large jars. A jug decorated with a pattern of vertical zigzags was a unique specimen. An investigation of the hill on which the Greek church stands, in the northwestern part of the area, showed that the natural rock is covered with a cap of sun-dried brick and earth construction, in which are deep corridors with carefully laid walls of crude brick. Southeast of the church were discovered fragments of a huge basalt vase, 1.50 m. in diameter, ornamented with horizontal waved lines in relief. Excavation in the cliff to the north of the church led to the discovery of stairways, basins in the rock, and tombs. Among the small objects found here were a fragment of a female figure in terra-cotta, and a part of an ivory plaque of proto-Assyrian style, representing a sphinx.

**Fortification System.**—In *C.R.A.B.L.*, Nov.–Dec., 1926, pp. 294–295, A. Gabriel notes the discovery in 1925, between Palmyra and the Euphrates, of an immense fortification system—two forts, twenty-four towers, and extensive walls, dating from about 729 A.D. or earlier. The region was supplied with water from

an artificial lake seven kilometres long by six hundred metres in mean width, lying about five and one-half kilometres south of the castles.

**Gerar Relics.**—In the *Illustrated London News*, July 2, 1927, pp. 10–11 (17 figs.), Sir FLINDERS PETRIE writes about the excavations conducted last winter at Gerar. Six successive towns were cleared covering a range of history from 1500 B.C. to 400 B.C. Iron knives dating back to 1350 B.C. were found. Other objects of iron are a seven-pound pick, hoes, plough irons. Gold objects dating at about 1200 B.C. were found. Influences of the further East are shown at the time of Shishak; pottery models of chariots and arrow-heads were derived from Central Asia. In a rubbish collection was found a great quantity of table pottery of a type hitherto unknown in Palestine. The investigation of Gerar has shed light upon the importance of the site as a manufacturing and trading centre, in addition to furnishing information on the beginning of iron-working, Assyrian connections, the richness of Midianite gold, etc.

**HAZOR.**—In the *Illustrated London News*, July 9, 1927, pp. 54–55, 72 (3 figs.), JOHN GARSTANG reports on the discovery of an ancient fortified camp by him in December, 1926, in Palestine, near Lake Huleh. The site is identified with Hazor.

**JERUSALEM.—Excavations in the Tyropœon Valley.**—The Palestine Exploration Fund has begun new excavations in the Tyropœon Valley on the west side of the ancient City of David directly opposite the Virgin's Fountain, in the hope of finding some trace of the west wall of earliest Jerusalem. The first two reports are given in *Pal. Ex. Fund*, lix, 1927, pp. 143–147, 178–183 (9 pl.). Near the surface a paved street and a house of the Byzantine period have been discovered. Beneath these were remains of foundation walls of houses dating from the second to the fourth century A.D. The lowest level that has been discovered thus far discloses a massive gateway flanked by a bastion. The masonry of the gateway is Maccabean, but it is probable that it masks a building of much greater antiquity. It seems unlikely that these immense walls, more than 24 ft. thick, should have been designed in the Hellenistic period merely to protect the Greek citadel. It is more likely that the kernel of these walls is to be carried back through Nehemiah to the Hebrew monarchy and even earlier.

**New Discoveries on the Line of the Third Wall.**—In *B.A.S.O.R.*, xxv, 1927, pp. 2–3 (3 figs.), R. BUTIN reports that E. Sukenik, working for the Jewish Exploration Society of Jerusalem, has succeeded in tracing the wall for a distance of 300 metres from the Russian Compound to a point just east of the Nâblus road opposite the north side of the École Biblique. Recently, while repairs were being made on the road in front of the American School, some large blocks of stone were discovered. This fact was reported at once to Dr. Garstang, the Director of Archaeology; and he began excavations on the spot, which resulted in the discovery of still another section of the wall and the foundation of a tower. The course of the road is now to be changed so that these discoveries may be included in the grounds of the American School.

These discoveries make it practically certain that Agrippa's wall, built in A.D. 70, followed the line laid down by Edward Robinson, so that the second wall of Josephus must have followed the line of the present north wall, and the traditional site of the Holy Sepulchre cannot be genuine. In *R. Bib.*, xxxvi, 1927, pp. 516–548 (8 plates), L. H. VINCENT attempts to invalidate this evidence.

**MIZPAH.—Excavations of the Pacific School of Religion.**—A second season of excavation at Tell en-Nasbeh, probably the Biblical Mizpah, has been carried on by W. F. Badè during the past year. The massive wall of the Bronze Age (*ca.* 1800 B.C.) has been uncovered for an additional 200 feet. The present height is 25 feet, and it must have risen originally at least 20 feet above this. The thickness

averages 16 feet, and in some portions is as much as 25 feet. The lower half of the south side was plastered, apparently to protect it from the weather. Between this great wall and a smaller older inner wall was a line of shops, grain-bins, and silos. The foundations of a sanctuary of the Hebrew Period, dating from about 700 B.C., were also discovered. On a jar-handle some Hebrew letters were discovered which seem to read "Mizpah." A provisional report was made by Dean Badè at the last meeting of the Society of Biblical Literature. See also, *Pal. Ex. Fund*, lix, 1927, pp. 159–161.

**PALMYRA.—A New Survey of the Ruins.**—In *Syria*, vii, 1926, pp. 71–92 (6 pls.; 7 figs.), Albert Gabriel reports a new survey of the remains of Palmyra, the result of an archaeological mission undertaken in 1925 with the collaboration of Dr. Ingholt of Copenhagen. The article is accompanied by a new plan of the site. Attention was given to the history of the fortifications of the city. To the north a long talus mound of elevation so gentle that it is hardly perceptible except in the light of late afternoon still preserves indications of the rampart and fossa which defended the city in this direction in the time of Zenobia. At the south is another similar talus; but this has remains of a wall which extended to the west to join fortifications on the ridge of the hill west of the city. Considerably within these limits are the walls of the period of Diocletian; while the fortified area of Justinian is still more restricted. In the height of its importance and power the city occupied an area some three kilometres in diameter. The main artery of the city's business and public life was the Great Colonnade, a street which extended 1100 meters westward from the Temple of Bel, changing its direction slightly at the Monumental Arch and again at the Tetrapylon. The road was 11 meters wide and was bordered on both sides by colonnades six meters wide. These had roofs which formed terraces with a parapet. North of the Colonnade were regular blocks of private houses, separated by narrower streets. To the south the *insulae* were somewhat larger. Between the Monumental Arch and the Tetrapylon the space south of the Colonnade was occupied by important public buildings, the agora, the theatre, and the temple excavated by Wiegand in 1915. At the west end of the colonnade a wider intersecting street extends to the south, ending in a circular area which was surrounded by a colonnade. The general plan of the city recalls other Hellenistic cities of Asia, showing the regularity of design which was introduced in city-planning by Hippodamus of Miletus. A large exedra was discovered to the east of the Monumental Arch. M. Gabriel describes the Tetrapylon, which consists of a base on the corners of which stand four pylons, each consisting of four Corinthian columns. He rejects the theory that these pylons supported arches or a vault. West of the Arch is a building the portico of which consisted of four Corinthian columns of granite, and of somewhat varying height, corrected by alterations of the bases in order to bring their capitals to the same level. The building to which this portico gave access contained a peristyle; its arrangement is not wholly clear. The private houses of Palmyra show the common type of Hellenistic plan: usually the rooms are grouped around three or four sides of a peristyle, and especial prominence is given to the *oikos*. One house has in addition to the peristyle a separate portico of four columns leading to the oikos. Such modifications are perhaps due to Mesopotamian or Persian influence. Two churches were investigated and plans of them are presented. In the larger not only the nave but the south aisle ended in an apse, both separated however from the body of the church by partitions with doors, perhaps serving the usual purpose of the eikonostasis. The church has a porch whose roof is supported by rectangular pillars at the corners and by eight Corinthian columns. This church is to be dated in the fourth century, and is perhaps to be associated with a bishop of

Palmyra who took part in the Council of Nicaea. The second church is somewhat similarly arranged, but there is no evidence of more than one apse. The apse is buttressed outside. Three principal types of tombs are found at Palmyra: funerary towers, funerary temples, and subterranean tombs. M. Albert describes a unique place of burial which was excavated by Captain Duvaux in 1923. It has the form of a house with a peristyle, around which are grouped six blocks of masonry containing niches for burials. It may be an actual house which has been adapted for sepulchral use. In the characteristic style of its architecture, Palmyra exemplifies the influence of the Orient on Hellenic art. The forms of ornament are of Hellenic origin but they are applied with the controlling purpose of producing a pattern of black and white covering the area of decoration; the particular motive is of less importance than this effect.

**Palmyrene Grave Monument.**—In *B. Mus. F. A.*, xxv, 150 (Aug., 1927), pp. 56 (fig.), L. D. CASKEY writes about the acquisition of a beautiful piece of funerary sculpture by the Boston Museum of Fine Arts, a tombstone of Attai, or "Aththaia, daughter of Malchos." The relief is dated early in the third century and is an excellent piece of work from the fact that the details are so well brought out.

**SHECHEM.—The Recent German Excavations.**—In *Z.D.P.V.*, l, 1927, pp. 205–211 (11 pl.) E. SELLIN gives a provisional report of the second season of the German excavations at Shechem. These have disclosed a palace, temple, temple-court, and city wall of the Late Bronze Age. At a depth of 1.35 m. below the floor of this temple an older temple floor was discovered. This was coated with a layer of red earth that showed that the early temple was destroyed by fire. The base for the image of the god in the second temple, and a pit beneath this for receiving offerings, were also uncovered. A house of the Middle Bronze Period was found containing a rich collection of pottery. This house is at exactly the same level as the house in which the cuneiform tablets were found last season, and indicates that these tablets are earlier than the Amarna letters, and not later, as was at first supposed. One of the most important finds is a stone mould for casting bronze implements.

**SHILOH.—Results of the Danish Excavations.**—In *Pal. Ex. Fund*, lix, 1927, pp. 202–213 (pl. 4), H. KJAER reports the results of the recent Danish excavation of Seilun, which is believed to be the site of Shiloh. The first stratum represents the transition from Late Bronze to Early Iron, and comes down to the period when hand-burnishing was beginning to be replaced by wheel-burnishing. The pottery of this first stratum corresponds with that of the first stratum at Tell el-Ful (Gibeah), but begins earlier and continues longer. It belongs to the period between the thirteenth and the eleventh centuries B.C. It seems probable that there was no town on the site before the Hebrew conquest. This may have been the reason why it was chosen as the ancient sanctuary of the ark. The site continued to be occupied down to the thirteenth century A.D. See also W. F. ALBRIGHT, *Pal. Ex. Fund*, lix, 1927, pp. 157 f.

**SIDON.—The Second Archaeological Mission.**—In *Syria*, v, 1924, pp. 9–23 (2 pls.; 5 figs.); pp. 123–134 (5 pls.), G. CONTENAU continues his report on the results of the second archaeological mission at Sidon in 1920. He describes briefly the remains of the precinct wall of the temple of Eschmoun, on a terrace above the river Asklepios, first excavated by Macridi Bey (1901, 1903) and publishes three inscriptions recording the dedication of the temple by king Bodashtarta and his heir apparent, Yatanmilik, king of Sidon. Some architectural fragments were found on the site, and a curious terra-cotta, of which the front is moulded to represent a figure resembling the Egyptian Bes, while on the back a nude winged goddess is represented in relief. This seems to show a mixture of Phoenician and

Egyptian elements in the cult of Sidon. At the village of Eulmān the expedition examined the débris of Roman walls in which Phoenician materials had been utilized. In this village, in a tomb already known, was found another inscription recording the name of the man who built it, Alaphatha. At Kafer Djarra M. Contenau investigated a tomb of a type recalling the tomb of Gezer, of the Middle Canaanitish period. At Hara he found a large sarcophagus of Roman date, on the front of which is a large shell, heraldically supported by two Tritons, on the back of each of which is a cupid. A sarcophagus lid adorned with bulls' heads was also found in this village. At Bramieh a painted tomb was examined: the wall was decorated with representations of garlands of fruit, birds, and animals. At Mogharet-Abloun excavations were made in a necropolis. In one sarcophagus were found objects of bronze, ivory, glass, and gold, including a bronze statuette of Venus (for the type, see Reinach, *Répertoire de la statuaire*, IV, pp. 216–219).

**Tentative Excavations.**—In *Syria*, vii, 1926, pp. 1–8 (4 pls.), Maurice Dunand reports discoveries made in a number of experimental trenches sunk in ground adjoining the temple of Eschmoun. Among the objects found were: (1) a mosaic floor of elaborate geometric patterns, executed in cubes of white, blue, red, and yellow stone, the most unusual part showing a pattern of hexagons in yellow, white, and red, separated by interlacing bands in blue, these bands being adorned with a guilloche in yellow; (2) two marble statuettes of chubby children, holding birds, of Hellenistic type; (3) fragments of marble capitals in the form of the protomes of bulls, attributed to the Achaemenid period; (4) a terra-cotta figurine representing Asklepios in the guise of a youthful Herakles.

**Syrian Discoveries of 1922–1923.**—Miscellaneous archaeological discoveries of 1922–1923 are reported in *Syria*, v, 1924, pp. 44–52 (5 pls.; 3 figs.) and pp. 113–122 (7 pls.) by C. Virolleaud. At Hanaoué, near the so-called mausoleum of Hiram, was found a tomb, the front of which was faced with slabs on which three religious symbols were inscribed: a caduceus, the sign of Tanit, and a circle. This is the first clear instance in Phoenicia of the sign of Tanit, so familiar at Carthage. North of Tyre, at Maḥalib, a lead sarcophagus was discovered, ornamented with Dionysiac motives, which according to M. Dussaud have reference to the fate of the soul. It is to be dated in the early part of the fourth century of our era. At Sidon two marble statuettes of children, votive offerings of the Hellenistic period were discovered, and a magic statuette, also from the temple of Eshmoun, inscribed with 26 pseudo-hieroglyphic characters. Among monuments of sculpture collected from the Hauran are: (1) the lion of Cheik-Sa'd, already noticed by Dussaud (*Mission dans les regions desert, de la Syrie moyenne*, p. 444); (2) a Victory carved in basalt; (3) a statue of Ghariyé-Shoubeih, a deity of abundance, in basalt; (4) the funeral stele of Marcia Flavia Mareathe. At the village of Heit, northeast of Deraa, was found a Byzantine mosaic with an inscription naming two donors; the church to which it belonged is not named. At Baalbek a number of antiquities were installed in the local museum, including a statue of Hermes as protector of the flocks. Ruins of a temple of Roman date were found at Serain in the region of Baalbek; also a necropolis of rock-cut tombs. At Hermel, near the sources of the Orontes, was discovered an altar to Jupiter Heliopolitanus. On the front the god himself is represented between two bulls; on the right end, a goddess with a calathos; at her feet, two lions; on the left end, the Tyche of the city, seated on a throne. In the citadel of Aleppo has been found a long ancient stair leading to a great cistern consisting of three vaulted halls forming three branches of a cross; the fourth branch is the canal which fed the cistern. The ancient cities of Khaloupou and Berea occupied this site, and the temple of Baal was on this hill. From

the valley of the Khabour four small bas-reliefs of barbaric style, half-Assyrian, half-Hittite, have been recovered; these probably come from excavations made by Baron von Oppenheim at Ras-el-ain. A detailed plan of the mediaeval castle at Gibelet (Byblos) has been drawn. In the region north of Byblos four churches or chapels of mediaeval date, not remarked before, have been examined. In the church at Amioun the apse had considerable remains of a painting of the Resurrection. Near the Cistercian abbey of Belmont is a steep cliff in which a grotto, locally called Morina, has been cut, the interior of which is decorated with six paintings showing scenes from the Gospels. The paintings of Amioun and of Morina are so far unique in Syria. Objects from excavations at Kadesh, Tyre, Sidon, and Byblos have been assembled in the museum at Beyrouth. M. Virolleaud mentions and illustrates a number of miscellaneous objects from other sites, One, a relief representing a solar deity mounted on a horse, is of special interest as illustrating a local cult.

**UR OF THE CHALDEES.**—In *Mus. Journ.* (Univ. of Pa.), xviii, No. 2 (June, 1927), pp. 121–157 (20 plates; 8 figs. in text), L. LEGRAIN notes, from the report of C. L. Woolley, Director of the Expedition, the work of the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania at Ur of the Chaldees, for the period Oct. 28, 1926, to Feb. 19, 1927. House ruins of the twentieth century B.C. were laid bare, showing buildings almost an exact counterpart of the wealthier homes of modern Bagdad—central court, upper gallery, penthouse roof. A large building of that period near the Diqdiqqeh cemetery shows by its plan that it was roofed by means of arches and vaults. In the oldest Ur cemetery (3500–3200 B.C.) tombs were found (over four hundred were excavated by the end of January) very rich in their contents, with the usual pots and bowls, but most remarkable in their jewelry—gold, silver, lapis, carnelian, in very excellent and elaborate workmanship. The technique is described and the plates show the appearance of much of this material. Especially noteworthy is a splendid dagger whose "handle was a single piece of richly coloured lapis adorned with gold studs, the guard of gold filigree, the sheath was all of gold, . . . the front entirely covered with exquisite filigree of admirable design. It is in perfect condition, the finest object yet found in any Mesopotamian excavation; one of the earliest known examples of working in gold (3500 B.C.)." The Expedition has thus closed its fifth season. A surprising level of culture is shown for the period back as far as 3500 B.C.; in fact, the further back one goes the finer seems to be the art of Sumeria.

**Gold "Wig" of Mes-kalam-dug.**—In the *Illustrated London News*, Dec. 17, 1927, p. 1091 (14 figs.), is contained an illustration and brief note announcing a discovery by C. Leonard Woolley as follows: ". . . a great wig of hammered and engraved gold. It is life-size, meant to be worn—the holes round the rim are for fixing the wadded lining, of which traces were found inside—perhaps a helmet, perhaps a ceremonial headdress." The workmanship is admirable and reflects the greatest credit on the goldsmiths of the fourth millennium B.C. Among other discoveries made in a royal tomb are: fluted gold bowl, lamp, dagger with bright gold blade and silver hilt, tiny pin with head in the form of a monkey $^5/_8$ in. high, tall silver vase like the ones used for pouring libations, silver bowls, fluted copper vessels, many spears. "The grave contained a wealth of objects to enrich any museum and afford materials for rewriting ancient history."

**Ur Dagger.**—In the *Illustrated London News*, Nov. 26, 1927, p. 959 (1 pl.) is contained an illustration of the elegant dagger discovered at Ur, pictured in its actual colors.

## ASIA MINOR

**Inscriptions from Samos.**—Ten new inscriptions were found in Samos in 1925 and are published by G. Klaffenbach in *Ath. Mitt.*, li, 1926, pp. 26–40. They include the following:

1. Parts of four distichs in honor of Maeandrius, doubtless leader of the Samian contingent, commemorating his exploits in the battle of the Eurymedon. The form of the letters belongs to the third century, B.C., and Wilamowitz, who restores the distichs, judges from the form of the epigram that it belongs to the same period, rather than to the century in which the battle was fought. Preuner thinks that the distichs form two distinct epigrams, the first referring to the bravery of Maeandrius and the second to the πρύμναι of the captured ships, which were represented with the statue of Maeandrius above the inscription. The lack of alignment of the beginnings of the distichs is explained by F. von Gaertringen (*Ath. Mitt.*, li, 1926, pp. 155f.) as due to the fact that the stone-cutter disregarded the metrical form and carved the distichs as prose.

2. A decree of about 200 B.C. recounting the services of an unnamed municipal physician, especially in time of siege and earthquake. This points to the capture of Samos by Philip, 201 B.C., and to the earthquake of about 227 B.C. (Polyb. V. 88, 1, and *Syll.*[3] 505).

3. A short list of ναοποιοί, one of whom is dated 118 A.D.

4. A decree in honor of the Athenians, expressing the thanks of a body of soldiers, dated during the Samian cleruchy (365–322 B.C.).

5. A decree of the tribe Pandionis with regard to unnamed delinquents in paying monies due the tribe. It belongs to the same period as No. 4, but the letters show ornamental forms which are not found in Attica until a century later.

**New Discoveries at Ephesus.**—At the February (1927) meeting of the Berlin Archaeological Society, A. Deissmann gave an account of the renewed work of excavation at Ephesus in the autumn of 1926, under Turkish, German, and Austrian direction assisted by American funds. The long-disputed question of the site of the earliest Ionian city was settled by the discovery of a rich deposit of pottery on the hill north of the stadium. An interesting chapter in the early religious history of the place is revealed by the finding, on the northern slope of the promontory of Panajir Dagh, of a sacred precinct of Zeus and Cybele, with numerous pre-Christian inscriptions and no less than ten votive reliefs of the triad of Zeus, Cybele, and Attis, or of Cybele and Attis. On all of them the goddess is accompanied by her two lions. The lofty situation and a rock-cut inscription proclaiming Zeus as the ancestral deity suggest a sort of rivalry with the later cult of Artemis in the plain. An important step was the exploration of the ancient burial grounds on the rugged and broken eastern side of the same hill. The grotto of the Seven Sleepers and a rock-cut church close by it were uncovered and found to belong to an early Christian complex of buildings in which were the graves of renowned saints surrounded by large catacombs in which a great many Christian Ephesians were buried. These are the first catacombs of considerable size to be found in Asia Minor. All types of burial known to the Mediterranean area are represented here. The several hundred lamps, of one hundred and seventy types, show some beautifully modelled scenes of antique and early Christian art and many different forms of the cross and of the monogram of Christ. The church itself, which seems to have served for the combined worship of the Seven Youths and various Bible saints, is a noteworthy example of rock-cut architecture, having a length of forty-three meters and the ground plan of a basilica with eastern apse. Work here is to be continued. The collection of sculptures from the Cathedral of

Saint John Theologus, which the Athenian archaeologist Sotiriu had made during the brief period of Greek occupation of the region, had been scattered, but has now been largely recovered. It includes the priceless building inscription of the narthex of the church. A great part of this church remains to be excavated, and until the work is completed and properly guarded, the parts already uncovered are in danger of being completely destroyed by pillage. *Arch. Anz.*, 1927, 1/2, cols. 170–174.

## GREECE

**Attic Inscription.**—A squeeze which has recently come to light proves the genuineness of the Attic inscription, *I.G.*, II, 221, first published by Lenormant, and suspected by Köhler of being a forgery. In *Ath. Mitt.*, li, 1926, pp. 157 f., J. KIRCHNER offers a restoration and gives comments on the date, probably 339–338 B.C., and the form of the decree.

**Boundary Stone from Irakli.**—A new Attic boundary stone, marking the limits of a Herakleion, was found, apparently *in situ*, in 1924 near the village of Irakli, 3 km. southwest of Cephisia. It confirms Leake's location of the deme Iphistiadae and of the Ἡράκλειον τὸ ἐν Ἡφαιστιαδῶν, mentioned in Plato's will (Diog. Laert. III, 41) at the village of Irakli, which preserves the name. Hence the location proposed by Loeper (*Ath. Mitt.*, xvii, 1892, 394 f.), which places this deme near the Academy—a view which has since been accepted as against Leake's—must now be abandoned.

A second boundary stone, hitherto unpublished, is now in the museum at Koropi. It is an exact duplicate of the stone published in *I. G.* II, 1098, which was found near Marcopolo, not far from Koropi. It confirms Loeper's conclusion that a cult of Apollo Parnassius existed near the site of the present village of Marcopolo in the Mesogeia (G. KLAFFENBACH, *Ath. Mitt.*, li, 1926, pp. 21–25; 1 fig.).

**CRETE.**—In the *Illustrated London News*, Oct. 1, 1927, p. 541 (3 figs.), a report is given that the repairs to the Museum of Candia, damaged by earthquake, June 26, 1926, are now almost completed. The broken pieces have for the most part been restored. Archaeological work has been resumed at Cnossos by Dr. Mackenzie of the British School of Athens, and at Gortyna by the Italian Mission. The palace of the proconsul of Crete and Cyrene has been found to have been one of the most palatial of all residences of Eastern provincial magistrates. A Roman statue of Justice in the form of a noble draped woman has been found. Also fragments of Hellenistic statues have come to light. The Italian Mission is planning to excavate the whole region forming the heart of the ancient city, from the Thermae to the smaller theatre and Isaeum.

**Delphic Architectural Inscription.**—In *Ath. Mitt.*, li, 1926, pp. 150–154, F. VON GAERTRINGEN contributes improved readings and suggested restorations of the Delphic architectural inscription of 279 B.C., published in *B.C.H.*, xxix (1905), 459.

**Excavations in the Ceramicus.**—The excavations in the Ceramicus carried on in 1914–1916 by the German Archaeological Institute, were resumed in January, 1927, through the contribution of funds by G. Oberlaender of Reading, Pa. In *Ath. Mitt.*, li, 1926, pp. 128–141 (6 inserted pls.; 2 figs.), A. BRUECKNER gives a summary account of the results and a description of some of the more important finds made since his first report (*Ath. Mitt.*, xl, 1915, pp. 1 ff.). These include: 1. two ostraka belonging to the same group as those described in the first report. One of these is noteworthy as the first known example on which the name is written rather than scratched. 2. a decree of the fifth century, with a list of women's names, apparently of those who worked on the peplos of Athena in the Ergasterion near the Agora. 3. a marble grave lecythus with two figures in relief, Sostra-

tos and his son Prokleides, of the deme Aigilea. It belongs to the same family as the later *naïscos*, Conze, 718, CXLI. The excavations began inside the city wall of Conon's time, between the Dipylon and the Eridanos. The Pompeion dated by Noack in the fourth century B.C. is found to belong to about the time of Hadrian. Thus far 35 graves have been found within the limits of the excavations. The earliest, which are late-Mycenaean, are 6 m. below the present surface level. In a grave of the geometric period was found a gold band, with a frieze of stags and beasts of prey in *repoussé*. Three porus blocks, found in the Themistoclean wall, and belonging to an archaic stele, are published by E. Buschor (*Ath. Mitt.*, li, 1926, pp. 142–149 (2 inserted pls.; 2 figs.), with a proposed restoration. The monument is thought to have been a square pillar rather than a flat stele, more than 4 m. high, surmounted by a sphinx, or the like. It seems to belong to the first half of the sixth century B.C. and therefore to be the earliest known Attic grave stele.

**Greek Grave Relief.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 101–105 (2 figs.), Gisela M. A. Richter reports the acquisition by the Metropolitan Museum of a grave relief 31½ in. high showing a girl with two pigeons, one perched on her hand and the other clasped to her breast. The relief is in Parian marble and unusually well preserved. A date between 455 and 450 B.C. is assigned.

**Greek Heads.**—In *B. Metr. Mus.*, xxii, 5 (May, 1927), pp. 141–144 (4 figs.), Gisela M. A. Richter reports on the acquisition by the Metropolitan Museum of three marble heads, a head of Harmodios, 10 in. high, a female head, 10 in. high, a product of the Praxitelean school of the fourth to the third century B.C., perhaps the head of Aphrodite, the head of a Greek philosopher, 12¾ in. high, which is an example of realistic portraiture, ranking high with other Hellenistic work. This head is regarded as a fresh careful Roman copy of a Greek original.

**Mycenean Tholos at Midea.**—In *L'Acropole*, i, No. 4 (Oct.–Dec., 1926), pp. 333–334, Ch. Picard notes the discovery, in the summer of 1926, by a Swedish mission under Prof. A. W. Persson, of Upsala, of a Mycenean *tholos* at Midea in the Argolid, about midway between the Argive Heraeon and Tiryns. The tomb, apparently of a princely family, contained four trenches, two of which held offerings, while the other two held three skeletons, two in particular, a "prince" and a "princess," being adorned with splendid ornaments. Many precious objects were discovered near these bodies; of particular interest were two fine cups, one a rival of the Vaphio cups, but ornamented with interlaced polyps on a background imitating sea rocks. There were also found five bronze swords with gold hilts, one having a rock crystal pommel with gold incrustations. Many other objects, such as bronze vases, engraved gems, fine collars, etc., were brought to light.

**"School Slate" of Minoan Child.**—In *R. Ét. Gr.*, xxxviii, No. 178 (Oct.–Dec., 1925), pp. 427–432, F. Chapouthier notes the discovery, in the Minoan palace at Mallia, of an ostrakon with childish drawing of the human figure. The author believes that this object represents the "school slate" of a Minoan child.

**Two Attic Painted Plaques.**—In *B. Mus. F. A.*, xxv, 150 (Aug., 1927), p. 55 (3 figs.), L. D. Caskey reports on two terra cotta slabs containing funerary scenes, on one of which is shown the body of a woman lying on a high couch with two women standing one at either end of the bier. Across the field above fly three geese and beneath the bier stands a siren with out-spread wings, symbol of the soul of the deceased person. On the second slab are depicted three mourning women with both arms lifted so that the hands rest on top of the head, the gesture of grief. The plaques are earlier than Solon's reform (594 B.C.) and may be the work of the same artist that created an earlier Attic hydria of the so-called "Vourva" style also in the Boston Museum of Fine Arts.

## ITALY

**ANCONA.**—In *Not. Scav.*, ii (1926), pp. 378–379, G. MORETTI reports the discovery of a Roman mosaic pavement with a geometric design, which he assigns to the first century of the Empire.

**Another Signed Statue by Apollonius.**—At the February (1927) meeting of the Berlin Archaeological Society, F. NOACK reported the discovery made by the American archaeologist Rhys Carpenter (now Director of the American School of Classical Studies in Athens) of a finely engraved name on the bandages of the left hand of the bronze statue of a seated boxer in the Museo delle Terme in Rome. It is the signature of Apollonius, son of Nestor, of Athens, the sculptor of the celebrated marble torso in the Belvedere of the Vatican, which so impressed Michelangelo. A close comparison of the two statues confirms the evidence of the inscription, showing a likeness in proportions and modelling and in the study of movement, with differences due to the difference of material, rhythm, and ethical content. *Arch. Anz.*, 1927, 1/2, col. 169.

**ARCEVIA.**—In *Not. Scav.*, ii (1926), pp. 380–381, G. MORETTI announces the discovery of a gold ring, on which are two hands clasped in such a way as to make a hollow for containing a stone or gem; also of sixty-five pieces of silver Papal coins, dated from 1644 to 1779.

**CAGLIARI (SARDINIA).**—In *Not. Scav.*, ii (1926), pp. 446–456, A. TARAMELLI gives an account of explorations in the crypt known as *il Carcere di S. Efisio*, made with a view to throwing further light on the origin of Christianity in Sardinia, which has been obscured by false inscriptions. The results were for the most part negative. The ancient entrance to the crypt was found, which is said to connect with another crypt under the church of S. Restituta, but no inscriptions, graffiti or paintings. Coins, one of which belonged to the time of Domitian, showed that the crypt was visited in Roman times and was perhaps used for Oriental cults other than Christianity. The worship of Isis was introduced into Sardinia in Punic times and continued to be practised under the Romans.

**CANFANARO.**—In *Not. Scav.*, ii (1926), p. 361, B. TAMARO reports the discovery of a small votive altar with an inscription of the first Christian century containing the cognomen Umbria, appearing for the first time in Istria, although common in central Italy.

**COLLI AL VOLTURNO.**—In *Not. Scav.*, ii (1926), pp. 434–437, A. MAIURI reports the discovery of additional parts of the aqueduct of Venafrum and of two new terminal *cippi*. He is able to trace the course of the aqueduct from the source of the Volturnus, at the foot of the Monte della Rochetta, to Roccaravindola.

**Etruscan Statuettes.**—In *Rend. Acc. Lincei*, Serie sesta, ii, pp. 282–300 (9 figs.), M. GUARDUCCI writes about 15 bronze Etruscan statuettes of varying sizes found in the Apennines near Bologna at Monteguragazza. An inscription found with the bronzes cut in a native stone seems to indicate 4 names and a verb meaning devotes or dedicates. As read by Gozzadini it runs: lariza maturunke (ar)ηθ Feiane spur(is). Lariza should perhaps be read Larika and connected with the Etruscan word larce (larice). The statues are in several pairs as far as size and treatment go and are certainly ex-votos. They strongly resemble in many particulars the statues of Greek epheboi of the Tenea-Apollo type and those of the Acropolis "Tanten." The left foot is thrust slightly forward, the arms slightly bent at the elbow, the right sometimes holding a patera, or in the female statues a flower. The cheek-bones are high and the cheeks themselves flat, or hollowed. Hair and the folds in draperies are stiffly archaic. The author compares for the spiritual treatment of these figures the famous Apollo of the Villa Giulia.

**FUMANE.**—In *Not. Scav.*, ii (1926), pp. 358–360, E. Ghislanzoni reports the discovery of a neolithic tomb in the bed of the *torrente Progno di Fumane*.

**GUALDO TADINO (UMBRIA).**—In *Not. Scav.*, ii (1926), pp. 402–403, E. Stefani reports the discovery at Campo Calvio, near the town, where objects belonging to tombs referable to the fourth century B.C. have previously been found (see *Not. Scav.*, 1922, pp. 76 ff. and 1924, p. 33) of articles in bronze forming part of a woman's attire and of a large lance-head in iron. Also of funerary objects in copper and iron at the place known as *Pomaiolo*.

**Hadrian's Villa.**—In the *Illustrated London News*, Nov. 5, 1927, pp. 790–791 (4 figs.)is a note from Federico Halbherr announcing the recent discovery in the so-called heliocaminus of Hadrian's Villa of a much broken statue of a dancing maenad in Hellenistic style, a replica of the crouching Venus of the Greek artist Daedalses, from Bithynia, and a fine head of a girl, that of a peplophoros, belonging to the severe period of Peloponnesian art. Great hopes are entertained that the contemplated excavation of the part of the Villa believed to have been the Emperor's library will yield even richer finds.

**IELSI (CAMPOBASSO).**—In *Not. Scav.*, ii (1926), pp. 440–442, M. Della Corte reports the discovery, in the district called Serre, of the contents of a Samnite tomb, consisting of the skeleton of a boy and various objects in terra cotta, bronze, iron, and lead; also of two sepulchral inscriptions with a correction of *C.I.L.*, IX, 946.

**LANUVIO.**—In *Not. Scav.*, ii (1926), pp. 408–413, A. Galieti reports a number of finds and of gifts to the local Museum. Besides a few inscriptions, there were found: between the vie Sforza, Teresa Dionigi and Marianna Dionigi, 3 m. below the level of the Campagna, the corner of a platform constructed of large blocks of peperino; to the northeast of this, 4.75 m. of a Roman road running from southeast to northwest; in the via Marcantonio Colonna, about .60 m. below the level of the modern street, a bit of Roman road running from northeast to southwest, which is thought to be a part of the *cardo* of the ancient city of Lanuvium; in the district called Conicella the remains of a *quadriporticus* in *opus incertum* of the second century.

**New Oculist's Stamps.**—In *R. Arch.*, xxvi, 1927, pp. 158–169, Em. Esperandieu publishes as an addition to his chapter in *C.I.L.*, XIII, part 2, eighteen new oculist's stamps, with six facsimiles, a list of addenda and corrigenda to the earlier publication, and indices. The chapter of the *C.I.L.* was published also under the title *Signacula medicorum ocularium*, with 68 plates not contained in the *C.I.L.* (Leroux, Paris, 1905).

**NOCERA SUPERIORE (SALERNO).**—In *Not. Scav.*, ii (1926), p. 439, G. Spano reports the unearthing of the southwest corner of an ancient enclosure belonging to a building which was buried by the eruption of 79 A.D. and probably formed part of the ancient city of Nocera.

**OSIMO.**—In *Not. Scav.*, ii (1926), pp. 381–382, G. Moretti describes a fine Roman mosaic pavement, measuring 14.72 by 10 m., which was unearthed at Grugneto-Seminelli, about three km. from the town. It is in a style common to the first century of the Empire.

**PADOVA.**—In *Not. Scav.*, ii (1926), pp. 343–357, E. Ghislanzoni reports various discoveries at Padova, for the most part the result of building operations near the *palazzo di Municipio*, in a place which formerly was incorrectly supposed to be the site of the Forum of Patavium, and in the piazza Cavour. These included a female head of the early Empire, in marble, of accurate but lifeless workmanship, and a number of inscriptions. One inscription records the payment of a vow to an unnamed deity and contains the letter $\overline{N}$ followed by a numeral, a feature

found in other inscriptions of Padua, but not yet satisfactorily explained. Another, in letters of the first Christian century, refers to a college of *carpentarii*, meaning makers of *carpenta* and not "carpenters," as in later Latin. A third is part of a bronze plate, inscribed in good letters of the latter part of the Republic with what seems to belong to an *ex voto* offered to the Lares. Near the Cavour monument a fine bit of Roman road came to light, running from west to east. A tomb yielded a number of funerary vases, one of which was in bronze, while the others were of clay in imitation of the bronze technique; the vases are assigned to the third Atestine period.

**PALESTRINA.**—In *Not. Scav.*, ii (1926), pp. 422–423, R. PARIBENI reports the discovery of a herm in Lunar marble, with the badly corroded portraits of two Greek tragic writers. One is Sophocles, in the idealized type represented by the statue in the Lateran Museum and probably derived from a bronze original in the theatre of Dionysus at Athens. The other head is too much defaced to be identified with certainty, but is probably Euripides.

**PIGNOLA DI BASILICATA.**—In *Not. Scav.*, ii (1926), pp. 443–444, V. DI CICCO announces the discovery in the district called Le Tegole, 4 km. from Pignola and about 300 m. from the Calabro-Lucana railway, of a *pagus* belonging to the ancient city of Potentia.

**POMPEII.**—In the *Illustrated London News*, Oct. 29, 1927, pp. 760–762 (8 figs.), FEDERICO HALBHERR reports on the excavations in Pompeii along the via dell'Abbondanza, where, in addition to a splendid bronze statuette of Apollo, a bronze girl, a chiselled silver cup, the chief new discoveries are numerous wall-paintings of the seventh *insula* in Region I of the city. Here stood some of the richest mansions of Pompeii. The house of Cornelius Tages consisted of more than twenty rooms on the ground floor and at least as many on the second floor. It had an entrance for the landlord and a separate one for the guests, two triclinia. In these triclinia chiefly, the wall-paintings were discovered. Some of the paintings show mythological scenes, others are purely ornamental in type. The most important part is a set of pictures of Egyptian and Nilotic landscape, next to the Barberini mosaic of Palestrina the most picturesque example of this type. In the adjoining house of a priest named Amandus no less than nine human skeletons were found. One of the bodies, believed to be that of the priest himself, has been copied in the form of a gypsum cast. In this man's house, a model of good taste, are excellent pictures, such as the scene of Hercules in the Garden of Hesperides, the meeting of Galatea and Polyphemus, the rescue of Andromeda, the flight of Daedalus and Icarus. The fresco originally showed three stages in the flight, of which, alas! the middle scene has almost wholly disappeared. Next to the house of the priest stood that of M. Fabius Amandio, probably a relative. It is also described as a very comfortable home, though the frescoes in it are not so well preserved. The plan is to keep all these frescoes *in situ*.

**Cochlea (Water Pump).**—In the *Illustrated London News*, Dec. 17, 1927, p. 1094 (fig.) is a picture of a newly discovered wall painting showing the first authentic representation of the *cochlea*, or water pump, invented by Archimedes.

**POPULONIA.**—In *Not. Scav.*, ii (1926), pp. 362–378, A. MINTO continues the account of excavations in the district of S. Carbone (see *Not. Scav.*, 1925, pp. 346 ff.). Tombs of various epochs were brought to light along with fragments of vases in paste with impressed figures, whorls for spindles, Attic black- and red-figured vases and Etruscan imitations of Greek vases, a silver scarab (.0014 m. in length) ornamented with the standing figure of a deity between two hippogriffs, and a fragment of an ear-spoon in bronze. One of the tombs had the form of a rectangular shrine (2.70 by 3.20 m.), near which was a rectangular pit 1.60

by 2.20 m. and 2.35 m. in depth. The tomb rested on an earlier one and yielded various objects in gold, silver, amber, bronze and terracotta. In the region called La Falda della Guardiola, 10 m. north of the Roman road discovered in 1923 (see *Not. Scav.*, 1924, p. 21, fig. 7), there were found extensive remains of a large structure built along the *Poggio della Guardiola*.

**POTENZA PICENA.**—In *Not. Scav.*, ii (1926), pp. 386–391, G. Moretti reports the recovery of a hoard of consular coins, apparently from Potenza, consisting of 448 pieces and 128 varieties and dating from 217 to 64 B.C.

**ROCCA DI PAPA.**—In *Not. Scav.*, ii (1926), pp. 406–407 E. Gatti reports the discovery in building operations at Prato Fabio, on the southern slope of Monte Cavo, of remains of a Roman villa of the first century A.D., and of polygonal blocks of lava belonging to a *deverticulum* running from the villa to the via Triumphalis. The owner of the land found and gave to the National Museum at Rome three fragments of painted stucco of fine quality, evidently belonging to a room of the villa which was decorated with Egyptian designs.

**ROME.**—In *Not. Scav.*, ii (1926), p. 404, E. Stefani announces the discovery, about 10 km. from the Porta Pia, between the via Nomentana and the via della Buffalotta, of a thick rectangular bronze plaque with lateral projections on the short sides and eyelets on the long sides for fastening it to a wall or other object. It has the same inscription on both sides, a second having apparently been cut when the first became more or less illegible. It records a mother's offering of a lamp to her son.

**Sabine Inscription.**—In *Rend. Acc. Lincei*, Serie sesta, ii, pp. 268–281 (4 figs.), Domenico Comparetti treats of an ancient Sabine inscription found in the Ager Tiburtinus. He sees in this stone new evidence that the Sabini were of Spartan origin. The letters, instead of being in the Chalcidian alphabet, as are those of Latin, Oscan, Umbrian, and Etruscan inscriptions, show the lambda with the angle upward and the rho without the cauda. The somewhat shadowy rhotacism of the Spartan or Tzaconian dialect appears in the word *capillor* for *capillos*. It reads: edmitat capi|llor vige Dei | Lib. | Kni Sfeti s(ponsale) d(onom), which he interprets as meaning that the woman shall place her (clipped) hair in the receptacle that her husband had given her as a bridal gift, dedicating it thus to the god Liber. Kni Sfeti is Gnaeus Sfetius.

**S. MARIA CAPUA VETERE.**—In *Not. Scav.*, ii (1926), pp. 429–434, G. de Bottis reports the discovery at 143 via Albana, northwest of the second court of the Caserma Perrella, of remains of Roman *thermae*, and at 39 via Perrella of part of a country house. He also publishes a few inscriptions, found in the garden of the Caserma and elsewhere, one of which, belonging to modern times, refers to the Campidoglio of the ancient city, while another seems to correct *C.I.L.*, X, 4159 (=3733).

**TERAMO.**—In *Not. Scav.*, ii (1926), pp. 391–402, F. Savini gives an account of explorations in the Roman theatre, once erroneously supposed to be an amphitheatre, carried on in 1915 and from 1918 to 1920.

**TIVOLI.**—In *Not. Scav.*, ii (1926), pp. 413–421, E. Gatti reports the discovery, on the estate known as S. Antonio in the district of Colonnelle, of walls of reticulate work in the local limestone, surmounted by walls of a later period in brickwork. He assigns them to a Roman villa, situated near the source of the Aqua Albula. To the southward of this structure were found the remains of a circular building about 7 m. in diameter, which seems to have been surrounded by eight columns or pilasters. This Gatti believes to have been the temple of some deity associated with the Aqua Albula. The excavations brought to light reclining statues of a river deity and of a sleeping nymph, the fragment of a statue of a young

boy, and three female heads; also a base inscribed with a dedication to the Aqua Albula and another recording the presentation of a statue of Diana to Albula Isis, an interesting instance of syncretism. About 500 m. from Tivoli, on the right of the via Carciano, the *specus* of an ancient aqueduct was found, running from north to south about parallel to the road. Imbedded in it there was found a triental *as*, a coin antedating the year 264 B.C.

**VALLE DI POMPEI.**—In *Not. Scav.*, ii (1926), pp. 437–438, M. DELLA CORTE reports the discovery of a *piscina*, 50 m. south of the southern wall of the Samnite-Roman necropolis reported in *Not. Scav.*, 1916, pp. 287 ff.

**VELLETRI.**—In *Not. Scav.*, ii (1926), pp. 424–428, O. NARDINI reports the finding, near the cathedral church of S. Clemente, of a *favissa*, in the form of a cylindrical cavity .80 m. in diameter and .90 m. in depth. It was wholly filled with terra-cotta votive offerings of the third to the first century B.C., representing various parts and members of the human body. It confirms the existence at that point of a temple mentioned by the historians of Velletri, probably of Mars, on the site of which the cathedral was built.

## FRANCE

**GLOZEL.**—An Associated Press despatch in the Philadelphia *Evening Public Ledger*, Dec. 24, 1927, declares that an international committee of scientists has found the bones, utensils, etc., uncovered at Glozel a few years ago a joke. The carvings were found to have been made with iron instruments. The report concedes the possibility that there are some ancient objects in the collection but rejects the authenticity of the group as a whole. The characters of the "alphabet" were cut with chisels sharpened with whetstones.

**LIMOGES.—Roman Coins.**—In *Bull. Arch. C. T.*, December, 1926, pp. 2–3, ADRIEN BLANCHET reports the discovery on May 7, 1926, during operations on a gas works near Limoges, of a terra-cotta vase 0.35 m. in height containing about twenty-eight kilos of oxidized Roman coins. About two hundred pieces were dispersed at the time of the discovery; the rest were collected, cleaned, and classified, and amounted to more than sixty-five hundred pieces, nearly all of them *denarii*. Very few antedate the family of Septimius Severus, which is represented by more than five thousand pieces. The latest are of the age of Valerian, under whose reign the hoard was probably deposited, no doubt at the time of the Frankish incursion, *ca.* 256 A.D.

**NÎMES.**—In *Bull. Arch. C. T.*, November, 1926 (pp. VI–IX, 2 ills.), MAJOR ESPERANDIEU reports the discovery at Nîmes during the excavation for a building near the *Porta Augusta*, of a Roman tomb of a woman dating probably from the beginning of the first century. A stone coffer contained the funerary urn and some important tomb objects, most notable of which a Venus-Conch (*cypraea*) and a mutilated statuette of Priapus in terra-cotta of a type hitherto unknown in Gaul; only two others are known for the Greco-Roman world. Other objects found were mirrors and bird-shaped glass vessels. All were smashed with picks by workmen in their haste to get the treasure supposed to be in the coffer.

**PARIS.—A Statue of Osorkon and its Inscription.**—The Museum of the Louvre has recently acquired a fragmentary statue of Osorkon I, son of Sheshonq I, the founder of the twenty-second Egyptian Dynasty. What gives this accession a unique value is the fact that the front of the statue has an inscription in old Phoenician letters. M. RENÉ DUSSAUD, who publishes and comments on the inscription in *Syria*, vi, 1925, pp. 101–117 (pl.; fig.) is certain that the statue, which has passed through the hands of dealers, came from Byblos. Fragments of

a similar stone, probably from another statue of the same subject, have been found at Byblos. The alphabet exemplifies a stage transitional between that of the sarcophagus of Aḥiram and that of the stele of Mesa. Incidentally, M. Dussaud presents a revised interpretation of the Aḥiram inscription. The alphabet of the Osorkon statue is of special interest because it belongs to the period at which the Greeks borrowed letters from the Phoenicians. The inscription records the dedication of the statue by Eliba'al, king of Gebal, who is made known for the first time by this document. The implication of the statue with reference to the relations of Egypt to the kingdoms of Israel and Judah is of great importance. It appears that the list of conquered towns inscribed on the wall of the temple of Amon at Karnak by Sheshonq I is not a mere boast: Sheshonq invaded the towns of Israel as well as Judah. The discovery therefore confirms Champollion's conjecture that the Zerah of II *Chronicles*, xiv, 9–15 and xvi, 8 who invades Judah in the time of Asa is none other than the Osorkon I of the inscription; and M. Dussaud gives a plausible explanation of the transformation of the name Osorkon (Wsrk'n) into Zerah. Further light on the religious history of Byblos is to be derived from the name of the dedicator, Eliba'al, which means 'El is master,' that is, Baal, of Byblos, and confirms the assertion of Philo of Byblos, who says El, whom he identifies with Kronos, was founder of Byblos. Astarte was his consort; Plutarch calls the pair Malcander and Astarte (*De. Is. et Os.*, 15). The dedication of a statue to an Egyptian king shows the continued prestige which the Pharaoh enjoyed in Syria even at a time when the power of Egypt was considerably diminished. The Pharaoh is regarded as divine and the statue is dedicated in the hope that he will intercede for the Syrian king with the goddess.

## SWITZERLAND

**Remains of Roman Worship.**—In the *Illustrated London News*, Dec. 31, 1927, p. 1187 (7 figs.) is reported the recent discovery by a farmer, while he was plowing near Almendingen, on the Lake of Thun, of an ancient Roman altar which had been completely buried underground. The altar bears the inscription: ALPIBVS EX STIPE REG[IONIS] LIND[ENSIS]. Fragments of Carrara marble also found, when fitted together, proved to belong to a statuette of a Roman goddess of Plenty. The goddess leans upon an object, apparently a rudder, and holds an ear of grain in her right hand. Upon examining the finds, Professor O. Tschumi discovered also various votive offerings made by the Romans out of gratitude for having passed the Alps in safety, also paving stones, a miniature clay bathtub, a figure of a dog, that of a lion's head, a bronze head of Venus, and a bas-relief of a Celtic family. Professor Tschumi is reported as being of the belief that at the site of these discoveries once stood a large temple in which were statues of Asiatic and Roman gods, to whom thank offerings were made. The tiny clay bathtub is symbolic of the ablutions in the worship of Cybele, which was apparently one of several forms of worship centered in this timple. The foundations of the temple have not been located as yet, and, very unfortunately, the lack of funds has caused further investigation of the site to be suspended.

## POLAND

**A Niobe Head in Poland.**—In addition to the three generally known copies of the head of the Niobe belonging to the famous Niobid group (two in England and one with the group as a whole in Florence) a fourth marble head with bust, hitherto unpublished, is in the collection of Prince Radziwill at Nieborow. It is described by K. Michalovski and pictured in three views in *Arch. Anz.*, 1927,

pts. 1/2 (cols. 58–70; 3 figs.). The history of the head is obscure, some accounts saying that it was found in Rome and passed from there to England, others that it was found in southern Russia and once belonged to the Empress Catherine. The work resembles the Florentine copy more closely than the two in England, but it appears to be superior to all three in artistic quality and especially in the lifelike rendering of certain details, such as the lines on the throat and the hair. In the treatment of the hair it is comparable to the unquestioned original fourth-century "head from the South Slope of the Acropolis" at Athens. It may indeed be itself a Greek original work, but in any case it is a valuable addition to the sources for the study of the group itself.

## RUSSIA

**A New Vase by Polygnotus in Moscow.**—Recent removal of the modern overpainting from an amphora from Nola that has been in museums in Moscow since 1896 has revealed a somewhat defaced signature of the painter Polygnotus, ΠΟΛΥ[ΥΟ]ΤΟΣ ΕΛΡ[ΥΣΥ] and much of his admirable drawing. The two scenes depicted are: (a) Eos riding over the sea in a chariot drawn by winged horses, and (b) Achilles mourning for Briseis, with Patroclus and Phoenix standing by. The vase belongs at the end of the series of known Polygnotan vases, after 450, and shows the influence of the Cleophon painter. W. BLAVATSKI. *Arch. Anz.*, 1927, pt. 1/2, cols. 75–77; 7 figs.

## BULGARIA

**An Old Bulgarian Gold Ornament from Madara.**—In *Bull. de l'Institut archéologique bulgare*, iv, pp. 14–26, KR. MIATEV describes some gold ornaments which were found in 1926 in a grave at Madara. There are seven gold plaques and also the metal parts of a belt. The general style seems to agree with the gold ornaments of the find of Nagy-Szent-Miklos in Hungary and also some finds from Albania. The plaques were of a known shape, but no explanation has been advanced as to their purpose. This seems to be explained by a miniature in the Menologion of Basil II where a warrior of Omortag is represented as having similar adornments on a belt. The workmanship seems to be barbarian but the maker knew the Iranian and Byzantine polychrome ornamentation. He uses glass inlay, but he also knows enamel. Apparently the work must be assigned to the eighth and ninth centuries and to the original Bulgarians who were dwelling in these regions.

**New Finds from an Ancient Cemetery at Duvanlii.**—In *Bull. de l'Institut archéologique bulgare*, iv, pp. 27–60, B. FILOV reports that on January 15, 1925, there was discovered at Duvanlii, about 30 km. from Plovdiv, what appears to be a cemetery of some local ruler. It has been partially excavated and most of the objects found were placed in the Museum at Plovdiv. Those which had disappeared were located, bought, and placed in the Museum at Sofia. The objects seem to date from the early fifth century B.C. and some of them are of striking character. Among other objects were found a golden diadem decorated with ornaments, two golden fish of a type common in South Russian finds, gold earrings and arm-rings. The most important object, however, is a silver amphora, 0.27 m. high with a double row of lotus blossoms running around the neck, with a channeled base, with an opening for a side nozzle, and especially two handles representing the horned, lion-griffin with the body ending in a tail. This is of Persian style, but it seems that the amphora is of Ionian workmanship, and it is very likely that this and other finds of Greek origin come from the commercial

relations of Thrace and Cyzicus. The finds here, as elsewhere in Bulgaria, show the co-existence of two styles of workmanship, Greek importations and native barbarian productions which seem to be of local workmanship.

**New Military Diploma of Domitian.**—In *Bull. de l'Institut archéologique bulgare*, iv, pp. 69–80, Iw. Welkow reports that in 1923 there was discovered near the village of Muhovo, district of Ichtiman, a military diploma sent up by Domitian in honor of Bithus, *Seuthi filius*, of the *cohors Musulamiorum*. The decree shows us that several of the units had formerly been with the troops in Syria before being transferred to the Balkans.

**New Replica of the Statue of the Resting Satyr.**—In *Bull. de l'Institut archéologique bulgare*, iv, pp. 61–68, Iw. Welkow reports that in 1923 there was found at the old camp at Putea, the present Riben, near Plevna, a replica of the statue of the resting Satyr of Praxiteles. The statue is 0.75 m. high. The head, which has been broken off and damaged, was found near by, and also a fragment of the right leg, 0.18 m. high. The back of the statue is worked carelessly, so that it is obvious that the statue was intended to be seen from the front. The statue is apparently of Roman manufacture and dates from the second century A.D., when Roman rule and culture were established throughout the Danube region.

**Prehistoric Mound at Balbunar.**—In *Bull. de l'Institut archéologique bulgare*, iv, pp. 251–284, V. Mikov reports that in 1924 peasants excavated a large section of a mound near the village of Balbunar, district of Ruse, in which were found some twenty-five skeletons which had been buried in a crouching position. Among the objects found in the lower strata were many fragments of clay vessels, especially with incised decoration, arrowheads, flints, and some idols in clay and bone, often of very poor workmanship. The mound apparently dates from the end of the neolithic period and is similar to other finds of the same character in Bulgaria. The upper layers show some remains of the Roman period, but the most significant remains are in the lower strata.

## GERMANY

**Campana Reliefs at Tübingen.**—In *Arch. Anz.*, 1927, 1/2, (cols. 23–49; 15 figs.) K. Kübler publishes a collection of about thirty fragmentary colored terra-cotta reliefs belonging to the Archaeological Institute of Tübingen, which include some unusual types of Caeretan manufacture and examples from all periods of the reign of Augustus and even earlier. The subjects can all be referred to types given in von Rohden's *Architektonischen Römischen Tonreliefs*, but they show some variation of treatment and considerable difference in execution. Many of the fragments are so small as to need interpretation from the more complete specimens in other places. Among the noteworthy subjects are a battle between Germans and Romans and an Omphale with erotes bringing her the equipment of Herakles. Battle scenes are so uncommon in Roman art before the time of Trajan that this one suggests the deep impression made by the German wars of Augustus. Omphale shown without Herakles is rare. Other subjects here illustrated are: trophy (Spanish armor), sphinx in acanthus spirals, head of Artemis, head of Harpocrates, masks of satyrs, wedding scene, mule carrying an amphora and standing by a palmtree, heads of goats belonging to a chariot driven by erotes, Niké and a sacrificial bull, and Perseus with the head of Medusa.

**The German Archaeological Institute.**—The brief annual report of the Institute for the year 1926–1927, with lists of the members, is given in *Arch. Anz.*, 1927, pt. 1/2, pp. i–v. It is preceded by an appreciation of the life and work of Walther Amelung, long active in the Roman branch of the Institute, who died at Bad

Nauheim on Sept. 12, 1927. The names of holders of the travelling scholarships for the current year and mention of the courses of lectures to be delivered in Athens and Rome are found *ibid.*, col. 196. Dr. Dörpfeld was to resume his expositions of the ruins of Athens in the middle of November.

## HUNGARY

**Bronze-Age Village in Hungary.**—In the *Illustrated London News*, Sept. 24, 1927, p. 498 (7 figs.) a report is given on the excavations at Toszeg on the Tisza (Theiss) where the work of examining Bronze Age villages has recently been brought to a close. Toszeg is on the road by which metallurgists, induced by Transylvanian gold, were led to Bohemian tin. To this community came gold from Transylvania, paste beads from the Aegean, amber beads from the Baltic, and probably also Bohemian tin. During the recent investigation a bone cheek-bone of a horse's bit was found.

**BUDAPEST.—Hellenistic Statue of Girl.**—In *Archaeologiai Értesitö*, xli (1927), pp. 1–31, Gerhard Krahmer writes about a statue of a girl formerly in the Arndt Collection and now in the Museum at Budapest. It is a figure of a girl walking, with her right hand upon her mantle towards the left side of the body and bending over so that the upper part of the body both bends and turns. It is an example of what might be called the centrifugal style of composition and it is interesting to note also the sharpness of the angles and the clearness with which the different planes are contrasted. In all this the statue shows similarities with the Maiden of Antium, the Satyr dancing and holding his tail (as in the Musee Archeologico in Florence). The statue represents the attitude of the third century towards life, when the world had come again to look for the human qualities of humanity. An analysis of style with other statues, as those of the Pergamon school and the undisputed works of the fourth century, shows that this statue combines some elements of both and must come from the third century.

**Roman Glass.**—In *Archaeologiai Értesitö*, xli (1927), pp. 196–197, Dr. Istvan Paulovics writes about several new Roman glasses received by the Museum in Budapest and also some remains found in a Roman camp in Kisarpas.

**Coins Celebrating the Founding of the Colony at Sarmizegetusa.**—In *Archaeologiai Értesitö*, xli (1927), pp. 133–137, Dr. Elemer Jonas writes that certain coins from the fifth consulship of Trajan show a man dressed in a *cinctus Gabinus* plowing. The author interprets this to be a memorial of the ceremonial founding of Sarmizegetusa at which the emperor was represented by his delegate D. Terentius Scaurus.

**Copper Culture of Bodrogkeresztur.**—In *Archeologiai Értesitö*, xli (1927), pp. 50–57, Dr. Jeno Hillebrand reviews the copper finds at Bodrogkeresztur, where a number of graves of the copper period, as distinct from the Bronze Age, were excavated. These graves were remarkable because the male bodies were all buried with a flint knife of a special form placed under the head. The men usually lay on the right side in a cramped position. Many details seem to be similar to some of the South Russian finds and there was probably some relationship between the peoples. The rules of orientation of the bodies are not preserved as accurately as at Pusztaistvanhaza, but we do not know which of the two sites is the earlier. The sequence of cultures seems to be: (I) Full Neolithic (Bukki); (II) Late Neolithic and Aneolithic (Tiszapolgár and Lengyel); (III) Copper, (a) Early Bodrogkeresztur and (b) Full Copper Period (Lucska ?). Individual finds of copper axes with holes in the handles).

**Gold Stag of Tápiószentmárton.**—In *Archaeologiai Értesitö*, xli (1927), pp. 138–

145, Nandor Fettich illustrates a gold stag which was discovered in 1923 at Tápiószentmárton and which had apparently been stolen in ancient times from the grave of some nomad chief. The stag is of the style which is associated with Russia and the Altai region and is heavily conventionalized. It is larger than most of the Russian specimens and, like in them, design, and not realism, is the basis of the purpose of the work. The stag motif was very common in the nomad culture of Europe and Asia but seems to have vanished. The gold stag is a survival of a totem animal in the family of some barbarian prince.

**The Legati pro Praetore of Pannonia Inferior after the Time of Trajan.**—In *Archaeologiai Értesitö*, xli (1927), pp. 58–88, E. Ritterling brings together the material concerning the officials who served in this capacity in the province of Pannonia Inferior. The list is far from complete, but it is significant that there are already known not less than six cases where former legates of Pannonia Inferior were sent later as consular legates to Pannonia Superior. Most of the legates of the 60's and 70's of the second century seem to have belonged to the second and not the first senatorial class. The legate in Pannonia Inferior is also legate of the legion, the leg. II adiutrix at Aquincum. His substitute was the tribunus laticlavius of the legion.

**Neolithic Culture in Bodrogkeresztur.**—In *Archaeologiai Értesitö*, xli (1927), pp. 32–49, Dr. Ferenc v. Tompa writes about some finds at Bodrogkeresztur in Hungary which throw considerable light on the sequence of cultures in this period. The most interesting pottery is that from the period before the Copper Age when the basis is the Bükkerkultur, with a bomb shape to the ceramics and line design. This new culture is apparently older than the Lengyel culture as found along the Tisza, and it seems as if this culture were somewhat older than is the oldest neolithic culture of Moravia.

**New Syncretic Bronze Statuettes in the Hungarian National Museum.**—In *Archaeologiai Értesitö*, xli (1927), pp. 89–95, Dr. Istvan Paulovics reports that the Hungarian National Museum has recently secured some syncretic statuettes, one of Apis, another of Isis, Serapis and Harpocrates or Horus, and also one of Jupiter-Serapis seated on a throne, which may be a reflection of the statue made by Bryaxis in Alexandria.

**Pannonian-Roman Decorative Stucco Friezes.**—In *Archaeologiai Értesitö*, xli (1927), pp. 114–132, Ludwig Nagy divides the friezes into two groups, those from Western Pannonia and those from the Danube region. The former follow the style of Pompeii and have the appropriate motifs. The latter, the more interesting, show variations of Hellenistic and Oriental motifs and are obviously under the influence of those conceptions which came up the Danube from the East. They developed independently in Pannonia and became a special provincial art, the influence of which is still known.

**Unpublished Pannonian Stone Monuments from the Hungarian National Museum.**—In *Archaeologiai Értesitö*, xli (1927), pp. 96–113, Zoltan Oroszlan writes about some stone monuments which have been rendered accessible by the reorganization of the National Museum. The most important of these are the remains of an *aedicula*, a relatively rare form of grave monument in Pannonia. On these slabs are figures in relief. On one of the reliefs is a *gladius*. The human figures are worked out carefully and still show signs of color. It is probably the monument of some army officer but the identity of the man for whom it was made cannot de determined. The author also publishes a plaque of Asklepios and Hygeia from Obuda. The scenes of sacrifice on the *aedicula* seem to be of a local Pannonian character.

## SPAIN

**CARTEIA.**—In the *Illustrated London News*, Oct. 22, 1927, p. 720 (fig.), is shown a Roman or Phoenician marble sarcophagus found at Carteia near Gibraltar. The dimensions are 6½ ft. long, 2 ft. wide, nearly 3 ft. high.

**Roman Sculptures in Spain.**—Two remarkable bronze heads, apparently portraits of a man and his wife, have been found in the ruins of a Celtiberian town near Azaila, in the valley of the Ebro. The place was probably destroyed in the War of Sertorius, 75 B.C., but the advanced style of the male head, not earlier than 30 B.C., makes the history doubtful. The head of the woman, with a simple and unusual arrangement of the hair, suggests an earlier date. Both heads, together with other smaller portions of a male and a female statue and of a horse, all of bronze, were found near the platform on which the statues had stood, in the cella of a building called by the Spanish archaeologists "templo Romano" because of its more regular construction and proportions, compared with other buildings. The Doric architecture of the façade and the "masonry" of the inner walls was carried out in stucco after the first Pompeian style. The prodomos and the front half of the cella had mosaic floors and in the latter was an altar. A marble fragment from Cartagena is the upper part of a sleeping nymph, a not especially noteworthy example of a type which was common in Roman times. G. Lippold. *Arch. Anz.*, 1927, 1/2, cols. 77–83; 6 figs.

**Tartessus Again.**—The fourth campaign in the search for the site of Tartessus in the Coto de Dona Ana, on the estates of the Duke of Tarifa (see *A.J.A.*, 1925, 1, 100) occupied five weeks in the early autumn of 1926, under very trying conditions of heat and malaria. As it had been ascertained in the earlier campaigns that the seventh-century city lay below the present level of the sea, boring machines were used, both on the site of the late Roman fishing village and in some of the valleys of the sand dunes, but nothing unquestionably pre-Roman was found. Some fragments of blue glass are possibly but not certainly such. Further apparatus of the fishing industry was found on the site of the Roman village and fragments of sculptured marble that were evidently brought here from some much more ambitious Roman settlement, perhaps on the site of Ebora, 8 km. distant. A marble slab was found having Latin epitaphs of two different periods on the two sides. A new reading suggested for the obscure archaic Greek inscription on a copper ring found in 1923 is: ὁ Fὶν ἔχων ἔχε εὖ, "May he who possesses it (the ring) fare well"; ἔχων repeated three times on the inner surface of the ring seems to have a magic purport. Although, with the two possibilities of the fishing village and the dune valleys eliminated, the prospect of finding the actual site of Tartessus becomes very remote, it is still not unlikely that a thorough search of Andalusia, the district once subject to that city, may reveal traces of her cultural and artistic influence, confirming the tradition of her splendor. Indeed, the beautiful "Lady of Elche," though itself to be dated after the destruction of Tartessus, may be a reflection of that influence. As the Iberians did not anywhere show a native artistic gift, the development of the art of sculpture in Tartessus must be due to the presence of Ionians on the south and southwest coast of the peninsula from the seventh century on. A second important task awaiting Spanish archaeologists is the thorough study of the connection between Tartessian and Ionian art. (A. Schulten. *Arch. Anz.*, 1927, pt. 1/2, cols. 1–11; 4 figs.)

## PORTUGAL

**Proof of a Carthaginian Visit to the Azores.**—A vague tradition, very generally disbelieved, because apparently unauthenticated, has now been proved true

through the discovery in Sweden of the original publication of nine Carthaginian and Cyrenaic coins, part of a hoard that was found, in a clay pot, on the island of Corvo, in 1749. They were given by a learned Spanish numismatist, Father Florez, in Madrid, to a Swedish scholar, Johan Podolyn, who published them in 1778 with plates and an account of the finding and partial dispersal of the hoard. The coins themselves may sometime be discovered in some collection in Sweden, but meanwhile they are easily identified from the plates as two Carthaginian gold pieces and five Carthaginian and two Cyrenaic copper coins, the seven copper coins being of fairly common types. They indicate a visit of at least one Carthaginian vessel to the Azores toward the close of the fourth century B.C., but the circumstances of the visit can only be conjectured. As Corvo is the smallest, the most distant from Europe, and the least habitable of the islands, it is more likely that a vessel was driven there by a long-continued east wind than that it was taken there intentionally. Such involuntary voyages are known to have taken place since the discovery of the islands by the Portugese in the fifteenth century. R. Henning. *Arch. Anz.*, 1927, 1/2, cols. 12–19; fig.

## GREAT BRITAIN

**ESSEX.—Roman Temple.**—In the *Illustrated London News*, Dec. 31, 1927, p. 1189 (1 fig.) is reported the recent discovery at Harlow, Essex, by Miller Christy and Mortimer Wheeler, of the foundations of one of the earliest Roman temples ever found in England. Among the objects found on this site are: bones of animals used for sacrifice, a human jaw-bone, British and Roman coins, sickles, weapons, brooches, fragments of Roman tessellated paving, and bricks. The temple is assigned to the third and fourth centuries A.D. According to the foundation walls, the cella was 19 ft. square, the walls 3 ft. thick, surrounded by a peristyle 13 ft. wide. In front of the temple was a large platform upon which stood the altar.

## NORTHERN AFRICA

**CYRENE.**—In the *Illustrated London News*, Dec. 3, 1927, pp. 992–994 and 1034 (12 figs.), Professor Carlo Anti, who together with Professor Pernier and Professor Oliverio is in charge of the Italian excavations at Cyrene, reports briefly on the work at this important site. For the last three years all the energy of the expedition has been concentrated upon the sanctuary of Apollo, of which a great part has now been exposed. Among the buildings discovered the most important are the temple and altar of Apollo, one of the most ancient and interesting of Greek temples. In its original form the temple was constructed of brick between wooden beams like the Minoan palaces of Crete. The altar is 70 ft. long. In the fourth century it was covered with marble. The triumph of Christianity was the death blow to the worship of Apollo and these marble slabs were used as paving-stones in Byzantine baths. One block, however, through an oversight had been allowed to remain *in situ* on the altar and by means of it the other pieces have been brought back to their original places and the altar thus bit by bit reconstructed. Although Cyrene has not so far revealed any new school of art independent of Greece, it has nevertheless greatly enriched and filled out our knowledge of ancient sculpture. A charming statue of Venus *maliziosa* of Cyrene has recently been found in the ruins of the Roman baths. Professor Anti speaks of her as being almost the opposite of the Venus in the Museo delle Terme. Her delicate and sinewy back, muscular and free from fat, he calls attention to as being very much in the modern taste. Even though badly damaged, the head is very beautiful.

**MOROCCO.**—In *Bull. Arch. C. T.*, November, 1926 (pp. 22–25, under meetings

of the Commission of Northern Africa), LOUIS CHALETAIN announces from Morocco the clearing of five Roman streets and the discovery of two blocks of houses and stores with well-shaped silos often hewn in the rock. In clearing these two blocks, there were discovered several statuettes and a bronze Hermes of Greek work much like another exhumed in 1924; also an acrobat walking on his hands, probably the handle of a vase; a diademed bust (Juno or an imperial princess?); two intaglios and one cameo.

**THUBURBO MAIUS.—Mosaics.**—In *Bull. Arch. C. T.*, December, 1926, pp. 22–25, R. LANTIER and L. POINSSOT note the discovery of two splendid mosaics at *Thuburbo Maius;* the discovery of the site was reported by the same *ibid.*, 1925, p. 71 f. The treatment of the first mosaic, which is T-shaped, having formed the floor of a *triclinium*, consists of a handsome border of foliage and fruit, masks of satyrs and bacchantes, and in the central field medallions containing various birds and animals; in the intervals there are marine animals and fishes of remarkably life-like and energetic presentation, the effect being heightened by the conventional character of the other decorations. The second mosaic, which is less well preserved, has a similar border but a central decoration representing Bacchus and Ariadne reclining on a panther-skin and surrounded by satyrs and menads.

**SLONTA.**—In the *Illustrated London News*, Dec. 10, 1927, p. 1045 (4 figs.), Professor LUIGI PERNIER gives photographs and a brief description of the remarkable caverns in the interior of Cyrenaica containing ancient Libyan rock-sculptures. The caverns served as habitations anciently and in fact are so used today. The sculptures are compared with work on the anthropoid vessels of Troy or with the most ancient Etruscan "canopi." The human figures placed between a serpentine monster Professor Pernier explains as shades of the dead guarded by the monster. The artistic work is not of high antiquity; there are plainly present Hellenic elements which in the hands of barbarians degenerated.

**Stone-Age Art in Northern Africa.**—In the *Illustrated London News*, Aug. 13, 1927, pp. 277–279 (13 figs.), J. C. B. STATHAM reports on ancient rock drawings and paintings in northern Africa. The drawings are prehistoric, Libyco-Berber, Arab, and European. In the prehistoric period animals were drawn very realistically. The men of this period used stone weapons, chipped and polished, like stone axes, wooden boomerangs, bows, and arrows. The ram was a sacred animal.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL

### SYRIA AND PALESTINE

**Christian Archaeology in Palestine.**—In *B.A.S.O.R.*, xxvii, 1927, pp. 1–11 (6 figs.), R. BUTIN describes some of the latest discoveries in regard to early Christian churches in Palestine. At Amwâs, the traditional Emmaus, excavation has disclosed remains of a pre-Constantine basilica with three naves divided by two colonnades and a baptistry, for which a reservoir had been erected on the north. The church was probably erected under Alexander Severus, and destroyed under Diocletian.

The Eleona, erected on the Mount of Olives by the Empress Helena, and destroyed by Chosroes in 614, was rebuilt under Charlemagne and again destroyed. This has been rediscovered, and the whole area is now being cleared. The basilica is to be reërected on the ancient lines.

The Church of Gethsemane mentioned by Etheria in 385 has also been discovered on the Mount of Olives, and has been rebuilt in accordance with the original plan with retention of the original mosaic floor.

On the West Hill of Jerusalem the ancient church has been discovered which was

built over the supposed dungeon in the Palace of Caiaphas, into which Jesus was thrown after his arrest in the Garden of Gethsemane. A series of Jewish weights and measures found here shows that this was the house of an official, and gives some support to the tradition that this was the site of the Palace of Caiaphas. In a work entitled *Le véritable emplacement du palais de Caïphe*, P. Xavier Marchet reviews all the evidence in the case.

**Crusader's Fortress in Palestine.**—In *B. Metr. Mus.* (Pt. II), Sept., 1927, pp. 1–46 (59 figs.), Bashford Dean reports on explorations made by the Metropolitan Museum at Montfort in Palestine during March and April, 1926. The Crusader's Fortress at Montfort which had remained relatively unchanged since the thirteenth century, formed a mass of masonry 90 ft. high in parts, in width 80 ft., and in length 450 ft. including the tower, retaining wall of the residence, and its garden. Surrounding the castle, the curtain with its tower extended 1,500 ft., and the probable second outer wall increased its circumference to 4,500 ft. The remoteness of the fortress has protected it from being used as a source of building material, the buildings being situated on an abrupt shoulder of a hill jutting upward 600 ft. between the arms of a stream. The collection of remains, though sparing, pictures the material surroundings and belongings of the European hosts of the thirteenth century. The ground plan of the castle indicates that Montfort was similar in the disposition of its parts to a typical castle in France, as for example, Coucy, near Laon. In the rooms were found various fragments which enabled the excavators to identify the rooms as to their uses. In one room, which was probably a kitchen, was found a great array of glassware and earthen vessels including bottles, flasks, cups, pots, dishes, pitchers—most of them stout brown pottery, glazed in single colors, green being a common type, or not glazed at all. Several interesting lamps were found, a notable one having an Arabic inscription. The most important lamp is a hanging one of transparent and blue glass with an Arabic inscription in gold. In a room, probably the armorer's workshop, bits of armor were found which show that the body armor was made of rings ¾ in. in diameter, of wire, round or nearly round in section. Part of a ventail of a pot-helmet and parts of a basinet with a brim were discovered. Arrowheads and shafts, spearheads, fragments of swords and daggers, crossbow nuts of bone for holding and releasing the spanned cord, buckles of 5 types, and fragments of horse trappings, huge stone missiles 10 to 17 in. in diameter, were among the finds. There were unearthed various objects of metal and wood including lamphangers of bronze, thimbles, needles, chisels, carpenter's hammer, iron nails, two sheets of lead, a razor, wooden spoons, a carved tent peg, a wooden panel covered with canvas and gesso, and painted in tempera—indicating that pictures were not lacking in the decoration of the residence. The architectural ornaments found yield valuable notes to thirteenth-century sculptured stone work. Most interesting were the ornamented capitals, corbels, and finely decorated keystones, crockets, finely chiseled moulds for decorating softer materials, *e.g.*, leather for belts. A more carefully designed heraldic eagle or fleur-de-lis than the ones discovered on these moulds can scarcely be found. The author concludes that the knights of Montfort lived on much the same material level as did the knights of Péronne or of Carcassonne.

**KARAH.—A Silver Treasure.**—An important collection of ecclesiastical silver, reported to have been found at the deserted village of Karah in the vicinity of Hama, has been acquired by M. Aboucasem of the Ottoman Bank at Port Said. The famous chalice of Antioch, together with five other pieces now in New York, belonged originally to the same treasure. The pieces now at Port Said are de-

scribed and discussed in *Syria*, vii, 1926, pp. 105–122 (13 pls.; fig.) by CHARLES DIEHL. They include three chalices, three plates (probably patens), a pitcher, a vial for holy oil, a bowl with rings for suspension (perhaps a lamp), two small crosses, two large crosses, two candelabra, four Eucharistic spoons, a ladle, a strainer, a small cup, a small box. Most of these objects have votive inscriptions; they are dedicated "for the prayer" or "for the prayer and salvation" of the persons named, or, in one instance "for the remission of sins." The repeated mention of St. Sergius shows that the silver was offered at one of the churches of this saint, the influence of whose cult in Syria extended even to non-Christians. There is no clear evidence in what church these offerings were made; it may have been the church of St. Sergius at Antioch. None of the dedicators is otherwise known. One, an archbishop named Amphilochios, dedicated a paten, probably in the fifth century. The form of the letters on many of the objects shows that they are not earlier than the latter part of the sixth century. Punch marks on some pieces, identical with marks on other pieces already known, are also evidence for assigning them to the sixth century. The style of the figures in relief on one of the chalices is to be associated with the same date. On this cup are four draped figures, standing under arches between columns. It is conjectured that they represent S. Peter, S. Paul, S. John the Evangelist, and an unidentified saint. Upon the vial for holy oil are also four figures in relief. Diehl suggests that these represent the Virgin, S. Sergius, S. Bacchus (closely associated with S. Sergius), and possibly the figure of Christ, though this figure is beardless. The figures on both these objects are in strong *repoussé* relief, and show a sort of realism which is characteristic of Syrian work. They are to be compared with a vase from Emesa, a censer in the British Museum, a paten from Riha, and the Bible of Rabula. M. Diehl also compares them with some Syrian bindings in the Couchakji collection.

## TURKEY

**CONSTANTINOPLE.—Byzantine Paintings.**—In *Rev. Ét. Gr.*, xxxix, No. 182, July–Sept., 1926, pp. 301–322, under Report on a trip to Constantinople (continued) MICH. ALPATOFF discusses Byzantine paintings, the article being a report in résumé of his studies at Constantinople in 1924, which he intends to publish. Mr. Alpatoff pays particular attention to the treatment of perspective and group compositions, which he calls Hellenistic, in the early works, and contrasts the loss of these qualities in later paintings. Special comparisons are made of the technique in the Vatican Roll (of *Joshua*) Nos. 746 and 747 and that of the Octateuch of the Seraglio at Constantinople and Byzantine miniatures. The mosaics, *e.g.*, at Kahrié-Djami (of Isaac Commenus) and of the Metochite, show for the twelfth and thirteenth centuries the tendency away from the Hellenistic types, in the fourteenth century (*e.g.*, Kahrié-Djami) there is a return to the Hellenistic principles of composition, perspective, etc. (*cf.* the "Roll," etc.), and a tendency to the development of story-telling. There appears to be isolation from the Occident in this period. "In the period preceding Duccio and Giotto we find, in purely Byzantine monuments, the first steps toward the principles of the art of the *Palaiologoi*, . . . In the Italian *ducento* we distinguish different influences of the Christian Orient; most of the images of Byzantine style go back to the Oriental tradition of Asia Minor—crude but often naturalistic; another current goes to Constantinople. . . . Duccio must have borrowed from this tradition." The appearance of the full treatment in the author's projected publication will be awaited with interest.

## BULGARIA

**Various Finds.**—In *Bull. de l'Institut archéologique bulgare*, iv, pp. 285–288, Ya. Todorov summarizes the latest publications on the dating of the gold treasure of Volchi-Tron.

Iv. Enchev-Vilvu (pp. 288–291) lists the frescoes as far as identified in the Monastery of Khalino, one of the smallest churches in Bulgaria, being only 3.85 m. wide, 4.30 m. high and 7.50 m. in length. They can be dated in 1626.

At. Ignetiev (pp. 291–295) discusses briefly some of the sites along the old road to Karabatsko.

Dr. A. Pyeev (pp. 295–296) describes a tomb excavated in 1926 at Byelozem, Plovdiv. The most important find is an iron sword with a decorated silver hilt.

G. I. Kazarov (pp. 296–298) describes a rude clay idol of a mounted figure found at T. Pazardjik.

The plan is given of an old fortress at Karlievo (pp. 298).

Two Christian graves have been found at Sofia (pp. 298–299).

A small church has been discovered at Dolni Bogorov (299–300).

Arkhit J. Kiselkov (pp. 307–308) discusses remains of the Roman road near Lovech.

Various other finds are listed, but none are of special importance either in the way of monuments or coins.

## JUGO-SLAVIA

**A Macedonian Bishop's Church.**—At the March (1927) meeting of the Berlin Archaeological Society, R. Egger (Vienna) described the excavations carried on since 1924 by the Belgrade government, on the site of ancient Stobi (Paeonia), in which he took part. Beside the Roman theatre, with well-preserved stage buildings and with the names of individual citizens and of the city tribes inscribed on the seats, the chief interest is in an early Christian church, which was part of the buildings belonging to a bishop's seat. It has three aisles, separated by high stylobates, on which were columns of red and white marble alternately, with finely carved foliage capitals of white marble and limestone, a raised presbytery, and an apse in which a confessional is built at a lower level. The ambo, placed close to the presbytery, was entered by flights of steps on two sides. It resembles an ambo in the church of St. Titus at Gortyna, but the cathedral as a whole is most like the Eski Djouma at Salonika. The sculptured ornaments, of which there are considerable remains, and an inscription on the lintel of the main entrance stating that the church was built by a Bishop Emmanuel, indicate a date about 500 and a stage of architectural development immediately preceding the "grand style" which Justinian established, though the variety of materials used and the unevenness of the workmanship suggest that more than one patron sponsored the undertaking. The church was destroyed by fire, probably at the time of the destruction of the town, not later than the twelfth century, but before this it had suffered severely from some catastrophe and been partially restored. *Arch. Anz.*, 1927, 1/2, cols. 174–178; 3 figs.

## FRANCE

**The Tomb of Henimar and Carolingian Sculptures in France.**—In *Burl. Mag.*, l, 1927, pp. 75–91 (13 pls., 3 figs.), A. K. Porter describes the Tomb of Henimar, a sculptured sarcophagus, destroyed in the Revolution, and gives the date as not later than the ninth century. Sculptured sarcophagi were in use in France in the early Christian period but dropped out of use in the eleventh and twelfth centuries. Henimar died in 822 and was buried in the Church of St.-Remi. Marble sculpture

was known in Carolingian times, stone culpture at Reims in the ninth century. Details of costume, sceptre, and mitre are all Carolingian.

## SWEDEN

**Contributions to the Knowledge of Mediaeval Sigtuna.**—In *Fornvännen*, 1926, pp. 171–195, HOLGER ARBMAN reports on the excavations which were undertaken in 1925 in connection with the laying of water conduits at Sigtuna, which resulted in the discoveries which shed much light upon the early mediaeval history of the town. The objects made of horn (a spoon, a comb, and ornaments) belong to the eleventh century. The ornamentation is closely akin to what has been found previously in Sweden, particularly in Birka and Söderala. The ceramics are of a Slavic type, of a rough, dark material often adorned with wave lines.

Thanks to the excavations for the laying of water conduits through the town, it has been possible to determine the extent of the culture layers which have been built up in the course of centuries. The town is today of about the same size as it was 800 years ago. In an open lot in the town, the remains of a dwelling of the eleventh century were uncovered. It is the only one of its kind. The walls were constructed of twigs and brush wood and covered with clay, all resting upon oaken ground joists. In the center of the house was the round fireplace. The house had been allowed to decay and fall into ruins. Later another house was built in the same place. Of it some of the foundation stones are present. The fireplace of the new house was rectangular and situated in a corner. A path constructed of tree trunks led past the house. Individual finds were here plentiful in all layers. A signet ring of glass and of a form hitherto unknown was found here. Ceramic objects are partly of Slavic, partly of west-European origin. The manufacture of articles of horn seems to have been an industry in Sigtuna during the early mediaeval era.

As already stated, this house is the only one of its kind in Sweden that has been thoroughly investigated. During excavations in 1923, not far from the site discussed, remains of another house were discovered. The form of this house differs slightly from the first. Its construction has not yet been determined.

**Northern Ångermanland Necropolis from the End of the Viking Period.**—In *Fornvännen*, 1926, pp. 85–103, T. J. ARNE writes about a series of burial mounds from the Viking period at the south-west side of the island Långön situated in the river Hoting, Tåsjö parish, Ångermanland, about 5 km. northwest of Hoting. This necropolis consists of 13 to 15 round sand barrows covered with woods. The diameter of the mounds is 5 m., height ½ m. Six of these hillocks have been examined. Four of them contained objects, two were empty. It was found that the dead had been buried in rectangular coffins, dug out of tree trunks and ornamented. After the coffins had been covered with sand to the level of the ground, wood piles had been lit. This is evident because of the charcoal scattered all around and the color of the sand. The bodies had been placed in the coffins intact, *i.e.*, without being burned. Here and there a dog had been placed beside the corpse in the coffin. In grave 1 were found different weapons of iron, a few arrow heads and bones, knives, steel and flint for striking fire, one buckle of bronze and iron and a comb. In grave 3 were found beside the remains of the dead man, a buckle, bronze fragments, five pearls and fragments of a silver coin. In grave 4 there was a bronze ring with a leather strap, also an iron knife, fragments of woollen fabrics and five silver coins. Grave 6 contained an incomplete skeleton and the following objects: one grindstone, one iron axe, one bronze bracteate, a ring with three bronze mountings on leather, one belt buckle, textile fragments, a hollow object of birch wood with bronze mountings, steel and flint for striking fire.

The graves in Långön show many similarities to those in Härjedalen and Jämtland. Some of the objects found—particularly those of iron—are like those discovered in northern Norway and the Swedish Norrland. The bronze objects on the contrary resemble those dug up in the island of Gotland and Birka, *i.e.*, they have the earmarks of east Swedish and east Baltic culture. Of special interest is the presence of a small fragment of hide, taken from an Indian lizzard (*varanus bengalensis*) and which served as a case or covering for a fire steel. The skin has probably come to Sweden by way of Basra, Erzerum, Trapezunt and Chersones. On the basis of comparison, the graves have been dated to the eleventh century.

**Preliminary Report on the Warrior Graves at Korsbetningen.**—In *Fornvännen*, 1926, pp. 27–53, Bengt Thordeman presents a preliminary report on the warrior graves at Korsbetningen outside of Visby. No event in the history of Gotland could probably have made so deep an impression upon the popular phantasy as Valdemar Atterdag's raid upon the island and his levy on Visby. The circumstances connected therewith are still enveloped in such a dense texture of details, embellished and worked over in popular tales that it is difficult to distinguish between genuine facts or at least probabilities, on the one hand, and purposive or unconscious invention on the other. Mediaeval sources are meagre and contradictory. The course of events seem to have been as follows: At a time of great tension between King Magnus of Sweden and Valdemar of Denmark—the latter had won back Skåne and Blekinge in 1360—Valdemar prepares for an attack on the rich island of the Baltic. In July, 1361, Valdemar lands on the coast of Öland and thereupon in Gotland. On the 27th of July, the invaders defeated a peasant army at Solberga kloster just outside of the city walls. The place is now called Korsbetningen after the cross raised over the fallen Gutar. The Latin inscription reads: "In the year of our Lord 1361, the 27th of July, fell before the gates of Visby at the hands of the Danes the Gutar here buried; pray for them."

The inhabitants of Visby now gave up the defense of the city, and after having exacted heavy tributes, King Valdemar gave the people the old privileges and the same rights in Denmark as the citizens of the realm enjoyed. Thereupon the king appointed bailiffs and left. The chronicles would have it that the ship bearing the tribute perished on the homeward voyage at *Tjusta skär* on the coast of Småland.

According to the author, much might be added to the above scanty account. While advancing on Visby, the Danes seem to have been checked at *Fjäle myr*. The Danes were victorious, and 600 Gutar fell. Then followed the decisive battle at Visby. Here 1,800 Gutar are said to have perished. No burghers took part in the battle. After the city had capitulated, King Valdemar refused to march in through the city gates and had the walls broken through as a sign that the city had been taken by force of arms.

Then followed the exacting of tribute. Three of the largest ale casks were set up in the square in order to be filled with precious objects within three days. To the king's astonishment they were filled at nightfall of the first day.

Later, according to popular tales, the king made a plundering expedition to the south of the island. This raid is related on the wall of the Fide Church. It reads: "The temple is burned, the people slain, and fall complaining before the sword." The aforementioned burial place of the fallen was protected by law for centuries. But at the beginning of the twentieth century real estate developments crept closer and closer to the protected area. In May, 1905, during excavations, parts of skeletons and armor were found. Reports were sent to the Antiquarian of the Realm, and investigations were immediately begun. The result was one of the most noteworthy archaeological discoveries brought about by systematic excavation in Sweden.

Twenty meters from the memorial cross, a huge grave was found which contained a large number of skeletons. In 1912 another grave was located, and in 1924, while water conduits were laid, the same large repository of skeletons was cut through.

The materials brought out of these graves consist of parts of skeletons, armor and other objects pertaining to war equipment, such as spurs, buckles, etc. It is surprising that practically no weapons and no ornaments or other objects have been found. The greatest significance of the excavations at Korsbetningen is to be attached to the fragments of armor found. Similar original objects are exceedingly rare. The value of the finds is considerably enhanced because there can be no speculation as to the period to which they belong.

A large percentage of the finds represents fragments of ring-mail (ringbrynjefragment) of iron. Best preserved are the hoods (huvor) of which twenty-three have been discovered, two of them practically intact (splendid photographic reproductions). They were designed to cover the entire head, except for an opening in front, and fell well down over neck and shoulders. They were pulled over the head without being opened. One hood contains the cranium, the other is empty. Then there are sleeves with and without bones in them. Furthermore there are iron plates for the protection of arms, legs, and the body.

The skeletal remains have been very fully studied by experts. The bones bear witness of three kinds of wounds: cuts, thrusts, and crushing blows. This indicates three kinds of weapons: weapons with sharp cutting edge, piercing weapons, and clubs. Noteworthy also is the fact that women were among the defending host. Nine skeletons of females have been found.

It was at first assumed that the graves contained only peasant warriors. This has been proved through the age statistics worked out by Professor Clason. He finds that 30 per cent of the skeletons examined were individuals under 20 years of age or thereabout, or over 50, *i.e.*, below or above the age requisite for military service. We have thus the picture of an army which in no small degree was composed of boys, old men, women, and invalids—a typical emergency army.

**"Viking-Ship" Grave.**—In the *Illustrated London News*, July 23, 1927, p. 143 (7 figs.), is a brief report on the recent discovery of a grave mound in the province of Halland, on the west coast of Sweden, dated at about 1000 A.D. A grave in the shape of a Viking ship outlined by means of large stones was evidently that of a man of high birth. The ship was placed in a nine-sided space symbolizing the harbor.

## RENAISSANCE

### GENERAL AND MISCELLANEOUS

**Three Attributions.**—A. L. Mayer in *Burl. Mag.*, l, 1927, pp. 115–116 (3 figs.), makes three attributions. First—the newly discovered St. Cecilia, clearly related to the Kaiser Friedrich Museum St. Cecilia, is undoubtedly a Rubens. Both are portraits of Helene Fourment, Ruben's second wife. The new St. Cecilia, in a private collection in Germany, is the more intimate of the two portraits. Second —a Crucifixion has been recently acquired by the Marlay Collection at Cambridge. It is in certain respects closely related to the Entombment at Budapest, signed by Pedro Sanchez. It exhibits the same mingling of Gothic and Flemish influences, the same lavish use of gold and silver. Third—among the still-life paintings erroneously attributed to Velasquez there is one in the Najera collection, at Madrid, signed "Alexandro de Loarte," and dated 1623, which is typical of the haphazard genre.

## ITALY

**Colantonio at Sorrento.**—In *L'Arte*, xxx, 1927, pp. 224–226 (1 pl.), A. Venturi publishes an Annunciation in the recently opened Museum at Sorrento. He considers it to be by that Maestro Colantonio to whom, in his *Storia dell'arte italiana*, he ascribes the St. Vincent altarpiece in S. Pietro Martire in Naples.

**A Great Madonna.**—In *Burl. Mag.*, l, 1927, pp. 91–106 (1 pl.), R. Offner publishes an unknown, but unrivaled in its turn only by Giotto's greater Madonna in Uffizi, full-sized altar-piece, Madonna with Two Angels, in Church of S. Giorgio della Costa, in Florence, and ascribes it to Buffalmacco.

**Italian Ceramics.**—In *Burl. Mag.*, li, 1927, pp. 259–261 (2 figs.), B. Rackham publishes two recent accessions to the Victoria and Albert Museum: a Faenza panel of the early sixteenth century with three reliefs drawn from the Biblia Pauperum and a sixteenth-century Sienese plate representing the Virgin and Child Enthroned on Clouds, probably reversed and modified from Raphael's Madonna di Foligno.

**Titian's Pharaoh in the Red Sea.**—In *B. Metr. Mus.*, xxii, 9 (Sept., 1927), pp. 227–231 (fig.), W. M. Jones, Jr., writes that recently the Metropolitan Museum has acquired an additional set of the great woodcut of Pharaoh's Crossing of the Red Sea. It is one of the most important prints ever made in Italy, a product of collaboration between Titian and Domenico dalle Greche. The date of the Pharaoh is 1549. The work is the most important Venetian woodcut of the sixteenth century. German woodcutters of the sixteenth century developed a fairly definite tradition of rules and principles; the Venetian woodcutters did not follow any such accepted manners. The Pharaoh has never been adequately praised.

**Two Portraits by Giovanni Bellini.**—In *Burl. Mag.*, li, 1927, pp. 4–7 (2 pl.), D. V. Hadeln publishes two portraits which Mr. Berenson attributes to A. Vivarini; but close study and comparison show these to be by G. Bellini. Only during the last few years are we gaining a clearer conception of Bellini as a portrait painter.

## SPAIN

**Three Portraits in the Prado Museum.**—In *Art Español*, 1927, pp. 203–208 (2 pl.), E. Lozano states that the Museum has wrongly attributed three royal portraits as being *essentially* by Velasquez. He proves that these portraits are most probably by B. Gonzalez and that they were later retouched by Velasquez.

## GERMANY

**Conrad Witz.**—W. Burger in *Burl. Mag.*, li, 1927, pp. 144–149 (2 figs.), challenges the recent assertion that the St. Christopher at the Kaiser Friedrich Museum is by Conrad Witz. A comparison of the stiffness and dullness of the Berlin version with the vitality and independent spirit of the St. Christopher at Basle by Witz substantiates his challenge.

## FRANCE

**An Avignonese Mater Dolorosa.**—In *Burl. Mag.*, l, 1927, pp. 73–75, P. Jamot discusses and ascribes to Enguerrand Charenton the Mater Dolorosa recently acquired by the Institut de France for the Jacquemart André Museum. The theme suggests the Flemings, but the conception, sentiment, and technique are French.

**École des Beaux Arts.—Masson Collection.**—In *Révue de l'art ancien et moderne*, lii, 1927, pp. 163–171 (5 figs.), P. Lavalte describes a collection of old books,

manuscripts, and drawings recently given to the École des Beaux Arts by Jean Masson. The eleventh to eighteenth centuries are represented. Such prominent names as Poussin, Quesnel, Bellange, Caypel, make this collection a valuable acquisition.

**Emerald Goddess from the Hermitage.**—In the *Illustrated London News*, Dec. 24, 1927, p. 1157 (colored fig.), is given a reproduction of the figure of Kwan-yin, Goddess of Mercy, in the largest-known piece of emerald, weighing about 4,700 karats, which has recently been acquired from the royal treasures of Imperial Russia and brought to Paris. The age of the work is given as between 100 and 150 years. The report is that the emerald was mined in the Urals.

## BELGIUM

**Sienese Works in the Petrucci Collection.**—E. GAILLARD in *Révue de l'art ancien et moderne*, lii, 1927, pp. 107–112 (4 figs.), makes a study of four hitherto unidentified pictures of the Sienese school of the fourteenth and fifteenth centuries in the Petrucci collection in Brussels. One is a Virgin, here definitely attributed to Benvenuto di Giovanni, another a Christ on the Cross by Pietro Lorenzetti, a Pieta by Taddeo di Bartolo, and a Madonna and Child by L'Alunno di Sano.

## POLAND

**Dürer's Drawings.**—H. S. RETTLINGER describes twenty-five excellent drawings, undoubtedly by Dürer, recently discovered in the cellar of the Lubomirski Museum in Poland. The most interesting of these is a self-portrait. This discovery has given a new impetus to Professor Winker, who is continuing Dr. Lippmann's work of publishing reproductions of Dürer's drawings. (*Burl. Mag.*, l, 1927, pp. 154–159; 11 figs.)

## AUSTRIA

**Remarks on the Sculpture of the Late Baroque Classicism in Austria-Hungary.**—In *Archaeologiai Értesitö*, xli (1927), pp. 170–182, ANDREAS PIGLER writes that the discovery of a statue that has been called the Venus of Penzing in Vienna has led to a new study of the sources of the late baroque classicism which has been strangely enough confounded with the name of Michael Angelo. A study, however, of the works of Joh. Christian Wilhelm Beyers shows that in many of these he used motifs derived from porcelain figures or modelled his works after those of other sculptors, instead of drawing directly upon classical and ancient models. The same is true in other cases also of the same period.

## RUSSIA

**Virgin and Child by Roberto Oderisi.**—In *Burl. Mag.*, li, 1927, pp. 128–133 (3 figs.), V. SARSAREFF maintains that the Virgin acquired by the Fine Arts Museum of Moscow in 1925 is a Roberto Oderisi. He compares the types, the coloring, and the "tulip-like" angels in this with those in Roberto Oderisi's Crucifixion and St. Catherine, and comes to the conclusion that this Madonna and Child is a late work by Roberto Oderisi.

## SWEDEN

**A Paper Relief by Albert von Soest and Another by an Unknown Master.**—In *Fornvännen*, 1926, pp. 377–394, EFRAIM LUNDMARK reports that in the Statens Historiska Museum, Stockholm, are found a few reliefs made of pulp (*carta pasta, papier maché*). One of them, which is from Munktorp Church, Västmanland, represents Christ as king. The signature indicates that it is from the hand of Albert von Soest.

A second copy, now in the Dresdener Museum, is mentioned by Behnke (*Studien zur deutschen Kunstgeschichte*, xxviii, 1901). The time at which v. Soest executed these and other paper reliefs, is not known. It is thought that he died in 1589.

The second paper relief in the Statens Historiska Museum once belonged in the Cathedral in Västerås. It is a fragment and represents Golgotha (Mount Calvary). To judge by wearing apparel and military equipment of the figures, the relief belongs to the fifteenth century. The work was probably done in northwestern Germany, Westphalia, or Hanover. In the Dansk Folkemuseum, Copenhagen, there is a paper relief representing the Fall of Man, probably from the workshop of Albert von Soest. Originally it bore upon the frame the year 1603. From this the author concludes that von Soest's workshop was possibly in existence fourteen years after the artist's death.

### GREAT BRITAIN

**LONDON.—A Lost Picture by Ercole de'Roberti.**—In *Burl. Mag.*, l., 1927, pp. 171–172 (1 fig.), C. Holmes identifies a painting of the Death of the Virgin in the Church of St. Patrick, Green Bank, Wapping, as the work of Ercole de'Roberti or as a copy of a painting done by him for the Garganelli Chapel at Bologna.

**Recent Acquisitions at the National Gallery.**—In *Burl. Mag.*, li, 1927, pp. 106–113 (4 figs.), C. Holmes writes of recent notable additions at the National Gallery. The portrait of Lord De La Warr, a gift from the Holford Collection, has the technical inequalities to be expected in the work of a successor to the unknown Englishman who painted Lord Brandon, also at the National Gallery. Sir Joseph Duveen, who bought *en bloc* the collection of Mr. R. H. Benson, has offered the famous Christ Taking Leave of His Mother by Correggio to the Museum. Lotto's unusual Lucrezia was purchased from the Holford sale, and Koninck's landscape in Gelderland, from Lord Northbrook by the trustees of the National Gallery. The Barons d'Erlanger, by their gift of the portrait of Joseph de Rigaud by Drouais, have made a valuable addition to eighteenth-century French painting in the National Gallery.

**Recent National Gallery Purchases.**—An editorial in *Burl. Mag.*, l, 1927, pp. 155–156, attacks the buying policy of the National Gallery for the past few years. Purchases have been well below the possible standard. An example of imprudence was shown at the recent sale of the Holford Collection at Christie's, when the National Gallery bidders ignored Pesellino's Virgin and Child, which was commonly considered the gem of the collection, and forced the price of Lotto's Lucrezia up to £20,000. The Pesellino sold for less.

**Old Arms and Armor.**—In the *Illustrated London News*, Aug. 20, 1927, p. 303 (6 figs.) is an announcement that the Victoria and Albert Museum has lately acquired a fine collection of arms and armor. In the collection are guns and pistols, showing the development of the art of the gunsmith from the time of the matchlock until the nineteenth century. Among the armor is a rare English sallet, complete with visor, of about 1460. Spurs and saddle-pieces are included in the collection.

## FAR EASTERN

### PERSIA

**Discovery of Prehistoric Remains.**—In the *Illustrated London News*, Nov. 19, 1927, pp. 905 and 926 (7 figs.), Professor Herzfeld reports briefly on the results of his archaeological explorations in Persia, Irak, and Afghanistan, conducted from 1923 to 1925, and resumed in May, 1926. The present article covers the prehistoric period and ends at 550 B.C. The oldest rock sculpture

ever discovered not only in Iran, but in western Asia, has been located at Kerangûn in the Mamaseni region of Fars. It represents a king with a large suite worshipping before a pair of seated gods. Comparison with early Sumerian monuments leads to the suggesting of a date shortly after 3000 B.C. The art of the sculpture is almost identical with that of another piece at Sarpul, on the road from Babylon to Agbatana. Of three tablets containing inscriptions, one had not been previously examined, but the present investigations led to the deciphering of a considerable portion of it. The second millenium B.C. was a period of depression in this region, and Asia Minor and northern Mesopotamia rather than Babylonia and Iran were the centres of civilization. The plain of Persepolis, the subsequent capital of Iran, was during this period a part of the Susian empire, as is indicated by a rock sculpture and inscribed bricks in Elamite cuneiform. A rock-cut tomb called Dukkan-i-Daud, near Sarpul, shows a figure in an attitude of adoration, dressed in Median style, and holding the barsom-wand in the right hand, evidences of Aryan origin. A number of these tombs can be identified as belonging to the years from about 750 to 550 B.C. Very important is the tomb called Da-u-dukhtar, the Nurse and the Princess, located between Elam and Fars. This tomb is assigned to the period preceding that of Cyrus the Great, when the kings of Anzan ruled over Elam and Fars, about 600 B.C. Four columns of proto-Ionic shape are felt to be so significant as to revolutionize the orthodox view about the origin of Ionic architecture on the shores of Asia Minor. Beautiful specimens of ceramic art were discovered in central Persia, dating around 3000 B.C.

**Near Eastern Ceramics and Metalwork.**—In *B. Metr. Mus.*, xxii, (Mar., 1927), pp. 79–84 (9 figs.), M. S. DIMAND reports the acquisition by the Metropolitan Museum of a group of Near Eastern ceramics and metalworks. A glazed earthenware bowl of the ninth-tenth century from Persia is worthy of note as belonging to the group of pottery excavated at Hamadan and Zendjan. The body of the bowl is of red brick clay coated with a white engobe with incised decoration consisting of intersecting double circles containing half palmettes, and double half palmettes in the intervening spaces on a background of dark olive-green. The decoration is Sassanian in origin. A Persian jar cover, also of the ninth or tenth century, with a design of a conventionalized eagle in low relief has a dark olive-green background and a green glaze. Another bowl of brick-red clay, decorated with a conventionalized composition of Cubic letters and rosettes in low relief under creamy yellow glaze with streaks of green radiating from the center of the bowl, is an example of tenth-century pottery. A thin Persian bowl of white clay with an incised design consisting of four fishes and pierced dots covered with a translucent glaze which Pézard attributes to the ninth century, the author believes belongs to the eleventh century. In the collection is a bowl of the so-called "rice grain" type with an elaborate pierced decoration—a Persian imitation of Chinese white porcelain. It belongs to the thirteenth century. A turquoise blue Rhages pottery bowl with polychrome overglaze is another interesting article. Another important acquisition is the top of a richly decorated unglazed earthen jar of a very rare type. This pottery was found near Mosul, in Mesopotamia, and was used probably for storing water and wine. It belongs to the twelfth century. Among the metalwork acquisitions is notable a bronze engraved mortar belonging either to Persia or to Egypt and assigned to the twelfth century. A bronze incense bowl, the surface of which is covered with a layer of silver alloy, a technique which is Iranian in origin, is entirely Persian in character, and is dated to the twelfth century. Several other accessions of Persian and Mohammedan art ranging from the twelfth to the sixteenth century are mentioned.

**Persepolis.**—In the *Illustrated London News*, Dec. 24, 1927, pp. 1146–1148 (12 figs.), Ernest Herzfeld continues an earlier report (*ibid.*, Nov. 19, 1927), on the ruins of ancient Persepolis. The city, begun by Darius in 518 B.C. and finished by Xerxes in 485 B.C., was destroyed by an enormous conflagration, of which traces are everywhere in evidence. Both sculpture and architecture reached great heights in ancient Persepolis.

**Persian Velvets of the Sixteenth Century.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 108–111 (2 figs.), M. S. Dimand reports that the Metropolitan Museum has received a gift of two important and rare sixteenth-century silk and gold Persian velvets, one of which has a figure subject and the other a floral design. The velvet illustrates the story of Iskander (Alexander) killing a dragon with a stone. Iskander is surrounded by a realistic rural scene. Velvets such as these were worn as garments at the Persian courts and also given as gifts to European and Asiatic rulers. The velvet with the floral design contains peony palmettes, large rosettes, and conventionalized tulips. The velvets are alike in their technique and color scheme.

**Rug from Herat.**—In *B. A. I. Chicago*, xxi, 6 (Sept., 1927), p. 76 (fig.), J. M. writes about a sixteenth- or seventeenth-century Persian rug acquired by the Art Institute of Chicago. The rug (a fragment of the original) is 9 by 10 ft. The field is decorated with curving stems on a red ground, together with palmette blossoms. The border also shows good planning and careful details.

## INDIA

**Buddhist Painting from Tun-huang.**—In *B. Mus. F. A.*, xxv, 152 (Dec., 1927), pp. 88–89, Kojiro Tomita describes a painting from Tun-huang lately acquired by the Boston Museum of Fine Arts. The painting is dated 975 A.D. Originally a votive hanging dedicated to Bodhisattva Avalokitésvara, the painting shows Avalokitésvara with six arms, within a circle, seated on the lotus throne. The picture's importance lies in the fact that in it are embodied the traditions of a pictorial art.

**Early Indian Terra-cottas.**—In *B. Mus. F. A.*, xxv, 152 (Dec., 1927), pp. 90–96 (19 figs.), Ananda Coomaraswamy reports on a unique collection of terra-cottas acquired by the Boston Museum of Fine Arts, ranging over three thousand years. The pieces in the collection are all said to have come from the region of Mathurā. The collection can be divided into the following groups: Indo-Sumerian, howing the figure nude except in so far as jewelry is used for ornamentation, with parts separately modelled and affixed to the statue; ware ranging from 1000 to 300 B.C., in which parts of the body are, in general, not separately made, and showing two types of faces, oval and round; terra-cottas of the S'unga period (*ca.* 175–73 B.C.), in which the rounded face survives but which otherwise show quite another aspect, and in which the predominating clothed female type has not much in common with the earlier nude goddess; terra-cottas of the Scytho-Parthian and Kusana periods, in which is reflected the closer political connection with Persia and Central Asia. The nude goddess is the most important type and also is more interesting for the history of human culture. She shows that the conception of a Great Mother, which from paleolithic times forward existed in Europe, the region of the Aegean, and Mesopotamia, extended also into the valley of the Ganges. Early Indian terra-cottas are valuable documents in the history of art. Racial and social ideals are reflected to a great extent in them. They illustrate how the conception of fruitfulness and beauty as inseparable qualities has continued throughout later Indian art. Great value is attached to the concept of the family, the begetting of descendants.

**Recent Acquisitions of Indian Art.**—The remarkable collection of Indian art in the Museum of Fine Arts, Boston, hitherto inadequately shown, has recently been re-installed in two large galleries. For the first time the entire collection, including some important recent accessions, is on view. The collection is one of the richest in the Museum, ranking first in America and occupying a very high place among the leading collections of the world. Its foundation goes back some fifteen years when the Museum's splendid collections of Chinese and Japanese art were attracting world-wide interest. Largely through the vision and persistence of Dr. A. K. Coomaraswamy, Keeper of Indian Art at the Museum, and through the generosity of Dr. Denman W. Ross, the collection is today unique in having every phase of Indian art adequately represented by fine examples. It includes not only the art of India proper, but that of Farther India and Indonesia, through Siam, French Indo-China and the Dutch East Indian islands. It consists largely of stone sculptures, bronzes, terra-cottas, and paintings, including a fresco from Ajanta, probably the only example to be found outside of India. The collection is especially rich in Rajput and Mughal paintings, illustrated Jaina manuscripts, Nepalese paintings, Nepalese and Sinhalese bronzes, Indian colonial sculptures, textiles and jewelry and a large number of rare Gupta coins which are superior in design to any other phase of Indian art.

The corridor leading to the galleries contains textiles and bronzes, among them several dancing Sivas from Southern India and an eighth-century Avalokitésvara from Ceylon, probably the most important single object in the collection. In a recess at the entrance of the galleries there has been installed a seventh-century stone figure of Durgā from Southern India in its most glorious period.

The sculptures fall into two classes—votive figures and architectural fragments. From the Gupta period, the Golden Age of India, the Museum possesses many fine examples of this strong, virile, phase of art, notably a torso of Vishnu and an exceptional standing figure of Buddha. Among objects antedating these are numerous examples of the school of Mathurā, including an important sculptured pediment. An almost perfectly preserved head of Buddha, from Gandhara, shows the transient Hellenistic influence in the first to the fourth century.

Fine examples of the northern and southern as well as the colonial schools from the fourth to the eighteenth century are included. Although various temporary influences and local conditions affected the art of India in succeeding periods and in different localities, there unfailingly emerge, as this collection so admirably illustrates, the persistent characteristics indigenous to Indian art in all its phases.

Such a collection as that in the Boston Museum is not the assembled work of various masters in different periods, after the manner of many collections of Western art, but it is a record in stone, bronze, and other materials, of the development and changes of a whole people. It is a veritable reference gallery for the comprehensive study of Indian culture.

**Sculptures from Mathurā.**—In *B. Mus. F. A.*, xxv, 150 (Aug., 1927), pp. 50–54 (5 figs.), ANANDA COOMARASWAMY writes about a very fine relief from Mathurā, which has been acquired by the Boston Museum of Fine Arts. The relief is on a thin slab of red sandstone which is carved on both sides. Apparently the relief was used over a doorway, probably that of a temple. The figures show scenes from the life of Buddha. The relief is very valuable in connection with the study of temple structure. Other acquisitions are: the cult image of a seated Buddha, 28½ in. high; a standing image from the middle or latter part of the second century A.D., measuring 7 in. in height; a square panel in countersunk relief, about 10 by 11 in., apparently representing a Bodhisattva seated on a throne with high side

panels; a panel about 7 in. square, showing a toilet or genre scene, a man binding a fillet on his hair.

**Stone Figure of Brahma.**—In *B. Metr. Mus.*, xxii, 5 (May, 1927), pp. 136–137, M. S. Dimand reports the acquisition by the Metropolitan Museum of a specimen of early mediaeval South Indian sculpture showing Brahma on a lotus seat. The piece is a good example of the combination of four faces and four arms of Brahma into a plastic unit. The composition makes the figure rank high with South Indian bronze masterpieces.

## CHINA

**Bronze Jars of the Han Dynasty.**—In *B. A. I. Chicago*, xxi, 6 (Sept., 1927), pp. 70–72 (6 figs.), C. F. Kelly reports that the Art Institute of Chicago has lately acquired and added to the Buckingham Collection a gilt bronze jar of the Han dynasty (206 B.C.–220 A.D.), which is studied comparatively with another jar acquired some years ago. One of the jars is decorated, the other plain. A novel feature of the decorated jar is the use of metals of two colors not inlaid; the pattern is covered with heavy gold overlay, the reserve is silver-colored metal, probably mercury and tin. Jars of this type, it has been conjectured, were used to contain wine or water. The valuable character of these gilt jars leads to the suggestion that they could be found in none but an imperial tomb.

**Chinese Bronzes.**—In *B. A. I. Chicago*, xxi, 9 (Dec., 1927), pp. 114–115 (5 figs.), C. F. Kelly and D. K. Wilson write about bronzes recently acquired for the Buckingham Collection in the Art Institute of Chicago. There are two sacrificial cups, yi, one of which is upon a high square base which is hollowed and beneath which a bell may have been attached which rang when the cup was moved. The four faces of the square base contain all similar elaborate winged creatures, perhaps phoenixes. The cylindrical foot of the cup is ornamented by means of lively animal forms, part bird, part dragon. The other cup is much the same as the one described, except that it does not sit upon a square base.

**Chinese Ceramics.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 105–106 (2 figs.), S. C. Bosch Reitz reports that the Metropolitan Museum has acquired a designed bowl of the T'ang period in the shape of an open lotus flower which is upheld by four lions standing on the seed-pod of another lotus. The beauty of the piece results from good proportions and construction. There has also been acquired a porcelain vase with blue decoration which, it is suggested, should probably be attributed to the Yüan period. The vase is a good example of its kind of early ware.

**Chinese-Hunnish Connections; New Remarks.**—In *Archaeologiai Értesitö*, xli (1927), pp. 146–155, Zoltan v. Takacz continues his analysis of relations between Chinese and Hunnish art-forms and points out similarities in textile designs found in China, Perm, and Hungary. In Szentes we find cases of the dragon and the phoenix together, and many swords show similarities in Hungary, China, and Japan.

**Early Republican Decorations on Chinese Lowestoft.**—In *B. Metr. Mus.*, xxii, 7 (July, 1927), pp. 190–191, Ruth Ralston reports on the collection of unusually perfect examples of almost all the types of Chinese porcelain, so-called Chinese Lowestoft, recently lent to the Metropolitan Museum of Art. Among the designs of greatest interest to collectors of this table-ware so popular at the end of the eighteenth and the beginning of the nineteenth century, are the different versions of the so-called New York State Lowestoft on each piece of which is enameled the coat of arms of the State of New York supported by the figures of Justice and Liberty draped in the Chinese interpretation of the eighteenth-century representa-

tions on the arms. The rising sun, mountains, and the eagle are featured in the cartouche. The colorings of the decorations are uniform in all the sets, indicating that they were inspired by a common original. Perhaps the nearest design to these Chinese versions are the arms as they appear on the New York copper cents of 1786 and 1787, which may have inspired the Canton enamelers. However, the conventionality of the coloring and the appearance of details not found on the coins would indicate a more probable source in a drawing made and painted in America and used as a model by the Oriental designers.

### JAPAN

**Japanese Prints.**—In *Bull. Roy. Ont. Mus. Arch.*, July, 1927, pp. 5–22 (27 figs.), DOROTHY HAINES reports a gift to the Royal Ontario Museum of Archaeology consisting of more than 1,070 Japanese prints covering the whole range of color-print from its rise in the seventeenth century to its decline in the nineteenth. The theatre fostered the growth of this form of Japanese art.

## UNITED STATES

**NEW YORK.—Early Silks.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 118–120 (1 fig.), FRANCES MORRIS writes about the recent acquisition by the Metropolitan Museum of several early silks. One piece is a medallion of the sixth or seventh century A.D. It shows two mounted Amazons and is compared with other equestrian silks in Berlin and London. Such silks may have come from workshops at Alexandria; they may also show Syrian influence, in addition to Greek, Roman, Egyptian, and Persian characteristics. Another piece is a fragment belonging to the twelfth century. This shows a pattern of roundels and heraldic beasts and the six-pointed star-motif, suggesting Spanish origin. Two other Spanish pieces illustrate thirteenth-century work.

**Elizabethan Wall Papers.**—In *B. Metr. Mus.*, xxii, 6 (June, 1927), pp. 168–170 (4 figs.), PRESTON REMINGTON reports on the three examples of Elizabethan wall paper recently acquired by the Metropolitan Museum. The paper was used to line an old Bible-box. The first design, containing royal arms, in the form superseded at the accession of James I, surrounded by the motto of the Order of the Garter, is well known and widely published. The second design, divided into compartments by a guilloche border, contains, as a central motif, two Herculean figures supporting a horizontal bar from which hangs the orb of sovereignty. Arabesques, leaves, and masks complete the central motif. Elsewhere occur foliate cuirasses, hounds, the Tudor rose, and the badge of the Beaufort family. The third design is divided into octagonal compartments each of which contains some one of the favorite fruits and flowers of England conventionally treated.

**Embroideries.**—In *B. Metr. Mus.*, xxii, 7 (July, 1927), pp. 186–189 (3 figs.), FRANCES MORRIS reports the acquisition by the Metropolitan Museum of three rare and valuable embroideries: an English band or valance of the Tudor period and two fourteenth-century French pouches or *forels*. The valance has an arcaded pattern with which are combined grape-vine motives. Pouches were introduced for ecclesiastical purposes, probably to hold prayer books or papers. These two, however, are plainly secular in so far as the character of their designs goes. On one side of one of the bags is a tree motif with two figures, on the other side a stag, a unicorn, and bird forms with human heads. One of these figures shows a coy little lady with bewitching hands suggesting the lady falconer of an embroidered panel in the Lyons Museum. Another figure shows a jester. The second bag contains delightful and quaint figure motives. Bags of the type of

these two usually contain subjects derived from contemporary literature; perhaps characters from Boccaccio's *Decameron* can be discerned here.

**English Oak-panelled Rooms Transported to New York.**—In the *Illustrated London News*, Dec. 17, 1927, p. 1119 (4 figs.), are given illustrations of a beautiful oak-panelled room from the Grange, Broadhembury, Devon, England, recently shipped to New York. The Grange, begun in Elizabeth's time, was finished in 1625. The exquisite carvings of the oak drawing room include the signs of the zodiac, the legend of Romulus and Remus, Ajax and Achilles, scenes from Ovid, etc., some of which are said to have come from other ancient rooms.

**Ephèbe by Louis Lejeune.**—In *B. Metr. Mus.*, xxii, 3 (Mar., 1927), pp. 74–76 (1 fig.), Preston Remington tells of the Metropolitan Museum's recent acquisition of Louis Lejeune's terra-cotta statue of Ephèbe exhibited in 1920 at the Salon des Artistes Français.

**Exhibition of Guns.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 113–115 (1 fig.), Thomes T. Hoopes writes about a collection of guns brought together by the Metropolitan Museum which is helpful for the study of armor from the technical as well as the aesthetic point of view. Early hunting guns of Germany, Austria, and Switzerland, of great accuracy and fine artistic merit make up one group. The evolution of certain features of guns is well illustrated by this group. "Kentucky" rifles make another group. American rifles of pioneer times show the very best features of Old World weapons. There is also a group of breech-loading guns belonging from the seventeenth to the nineteenth century. Among others, arms of the Revolution, the Mexican War, the Civil War are shown.

**Kane Bequest.**—In *B. Metr. Mus.*, xxii, 3 (Mar., 1927), pp. 69–72 (5 figs.), Joseph Breck writes about some of the articles left to the Metropolitan Museum by the late Mrs. John Innes Kane. Among the articles are: a Venetian table of the sixteenth century; a Tuscan cabinet of the sixteenth century; two Italian chairs of the type called sgabelli, dating about 1500; a carved walnut cassone, Venetian of the late Renaissance; an eighteenth-century Venetian armchair and settee under the modern painting of which can be seen the original polychrome; a large black-lacquer English secretary of about 1700 to 1710; a Queen Anne period marquetry cabinet; a Chippendale armchair; embroidered chair seats in Queen Anne style; a Brussels tapestry; a bronze inkstand by Riccio; several pieces of bronze and marble statuary including Venus Chastising Cupid, by Francesco Susini, a marble bust of Philip II of Spain, in the manner of Leone Leoni, a marble bust of Voltaire, by Rosset; a decorative painting of Maria Amelia of Saxony, by Raphael Mengs; a white marble wall fountain, which is a delightful example of Italian decorative sculpture of the eighteenth century; some English and Irish glassware of the early nineteenth century; some English silver, and French silver of the eighteenth century.

*Ibid.*, pp. 72–74 (1 fig.), Eleanor B. Saxe describes the sixteenth-century Brussels tapestry in the Kane collection at the Metropolitan Museum representing Minerva surrounded by elaborate arabesque designs. Above Minerva is Wisdom instructing the Sciences. Each border is interrupted in the centre by a cartouche (probably intended for an inscription) and at the corners by the coat of arms of the Doria family of Genoa. The tapestry belongs to the class called grotesques and the motives were inspired by the arabesque ornaments of the Italian Renaissance. The identity of the designer cannot be established as yet. This is one tapestry out of a group of five, one of which, representing Flora, is in the Victoria and Albert Museum, another, depicting Venus is in the Kunstgewerbe Museum in Berlin, and another, formerly in the Kane collection, was destroyed by fire.

**Portrait by Sargent.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 106–108, is

reported the purchase by the Metropolitan Museum of Sargent's Portrait of Wyndham Sisters, Lady Elcho, Mrs. Tennant, and Mrs. Adeane, which has been described as the greatest of Sargent's portrait groups.

**Renaissance Maiolica.**—In *B. Metr. Mus.*, xxii, 6 (June, 1927), pp. 161–168 (9 figs.), C. LOUISE AVERY announces that a collection of 40 pieces of Renaissance maiolica have been given to the Metropolitan Museum. Renaissance maiolica is a lustred pottery of Near East origin which was developed in Italy during the fifteenth and sixteenth centuries. The pottery at its height as a fine art was bold in design, strong and pure in color, and sumptuous in effect. The collection which the author discusses includes a rare type of vase, made in Florence while the art was in its earlier stage—the first half of the fifteenth century. A single plate representing Sienese work is resplendent with Renaissance motives in rich colors and jewels. A large, pretentious, two-handled jar appears in the collection from Faenza and Caffagiolo. The pottery from Caffagiolo is abundant in Renaissance elements, many of them derived from classical art. Of the fourteen examples of Gubbio ware, four are signed with the name of Maestro Giorgio Andreoli and bear dates ranging from 1522 to 1526. The ruby lustre in these pieces is marvelous and unique. Three of the Urbino dishes bear the name of Fra Xanto and the dates 1533, 1536, 1538. Typical of this group of wares are a plate illustrating the Rape of the Sabines and a large plateau showing Aeneas carrying Anchises from burning Troy. A large platter in the style of Orazio representing the Children of Israel gathering manna, is representative of the later period of Renaissance maiolica.

**Washstand by Biennais.**—In *B. Metr. Mus.*, xxii, 4 (Apr., 1927), pp. 122–126 (5 figs.), PRESTON REMINGTON reports the acquisition by the Metropolitan Museum of a beautiful lavabo by Martin Guillaume Biennais, a famous goldsmith born in 1764. The washstand is in the form of a tripod made of amboyna wood and gilt bronze. Water leaves, swans, dolphins, sphinxes, urns, sea horses, palmettes, and laurel leaves form decorative features. A drawing in the Musée des Arts décoratifs shows the identical lavabo. The article contains a sketch of Biennais' life and work.

**CHICAGO.—Costigan's "A Summer Day."**—In *B. A. I. Chicago*, xxi, 9 (Dec., 1927), D. C. R. writes about John A. Costigan's painting "A Summer Day," which has been acquired by the Art Institute of Chicago. "A Summer Day" derived its inspiration from a rich New York state country district. Country women dressed in typical garb are shown against a background of rural scenery. The successful use of gray is emphasized.

**Cushionet Embroidery.**—In *B. A. I. Chicago*, xxi, 9 (Dec., 1927), pp. 116–117 (fig.), BESSIE BENNETT writes about a cushionet acquired by the Art Institute of Chicago. Cushionets were used to cover and protect symbolic ornaments, such as crowns and coronets, from contact with baser objects. This cushionet has a white linen ground covered with a handsome pattern of flowering trees, blossoms, peaches, and pomegranates. The ornamentation contains also a pheasant, parrot, hare, lion, leaping stag, emblems of the Stuart period.

**Late Gauguin.**—In *B. A. I. Chicago*, xxi, 6 (Sept., 1927), pp. 74–75 (fig.), R. M. F. reports that the Art Institute of Chicago has acquired the portrait of a Tahitian woman with two children, showing a later phase of the work of Gauguin (b. 1848).

**Thirteenth-Century Limoges Reliquary.**—In *B. A. I. Chicago*, xxi, 6 (Sept., 1927), pp. 73–74 (3 figs.), R. M. F. reports the acquisition by the Art Institute of Chicago of a reliquary in the form of a seated figure of the Virgin holding the infant Jesus upon her knee. The reliquary belongs to the early part of the thirteenth

century and its provenience is Limoges. The height is 14½ in. The statue, nevertheless, is spoken of as possessing the dignity of the majestic madonnas of the Byzantine period. The infant wears the Greek himation. His head is abnormally small. The decoration is in keeping with the mediaeval fecundity.

**BOSTON.—Landscape Etching from Altdorfer.**—In *B. Mus. F. A.*, xxv, 152 (Dec., 1927), pp. 89–90 (fig.), H. P. Rossiter reports the acquisition by the Boston Museum of Fine Arts of Altdorfer's Landscape with Two Fir Trees. This artist's landscape scenes have been assigned to the years immediately after 1519. Altdorfer shows a quick eye for appreciating natural beauty and this he brings out with satisfaction and confidence. Human figures and most traces of human activity are kept out of his pictures.

**"The Awakening," by Maurice Sterne.**—In *B. Mus. F. A.*, xxv, 149 (June, 1927), pp. 35–36 (fig.), is given a report of the acquisition by the Boston Museum of Fine Arts of the important statue "The Awakening" by Maurice Sterne. The figure, heroic in proportions, cut from Italian marble from Seravezza, represents a young woman supporting herself on her right arm while the left is thrown over her head. Possibly the artist wished to express the awakening of modern woman. Modern features are combined with a reflection of the Greek spirit, though Sterne has remained independent.

**TOLEDO.—The Osmar Flask.**—At the annual meeting of the Archaeological Institute of America in Cincinnati, Dec. 28, 1927, Director Blake-More Godwin of the Toledo Museum of Art announced the first purchase through the Edward Drummon Libbey Bequest, the so-called Osmar Flask. This Flask, authenticated by documentary evidence since the fourteenth century, for nearly six centuries had belonged to the Counts of Valentia. It represents the climax of Arabic glass and is an important addition to the Museum's collection of about 300 pieces of this ware. Fourteen inches high, the Flask is oval in shape and has a cylindrical neck with two handles. The decoration is in gold, flecked with red, yellow, green, blue, and white enamel. The neck and shoulders are decorated with banded areas of floral scroll and animal patterns. The lower half of the bottle has a wide band of Arabic inscription divided into four parts by four circular medallions. The lower two inches is clear, undecorated glass showing the beautiful quality of the honey-colored glass of which the bottle is made.

## NEWS ITEMS FROM ATHENS

Within the last year and a half many additions have been made to the number of Mycenaean tholos tombs excavated in various regions of Greece—by Mr. Kourouniotis at Pylos in Messenia, by Mr. Bertos and the Swedish excavators at Dendra in the Argolid, by Mr. Kyparissis near Kalavryta on the Gulf of Corinth between Aegion and Corinth, and by a young Swedish archaeologist, Mr. Natan Svensson at Bodia in eastern Triphylia.[1] Because of their type of construction the tholos tombs were conspicuous and easily found by marauders of later ages and therefore, with the exception of Dendra, the archaeologist finds very little of the original contents remaining intact. For this reason their chief interest lies in their method of construction and their relative dating by means of this and by the pottery, or potsherds found in them, and secondly, in their distribution in widely separated parts of Greece showing the extent of the Mycenaean civilization in regions as far from the Argolid as northwestern Messenia and northwestern Achaia. Mr. Svensson has published his report on the two tholos tombs he excavated in a valley in eastern Triphylia (Messenia) about two and a half kilometres west of the railway station Vasiliko, on the Kalamata-Kyparissia line. The first tomb was architecturally intact, but had been so thoroughly plundered that only a few potsherds remained, but these showed that the tomb belonged to the L. H. III period. The tomb had been entered through a hole under the cover slab at the top of the "beehive" so the dromos still showed the crosswall built as a barrier near the outer end and the original fill of clay and fine gravel. The dromos measured 13.50 m. in length and 2.35 m. in width and was faced with slabs of limestone from the Malthi Mountain near by. The slabs are only roughly squared and are not closely joined, but filled in between with small chips and clay. The doorway at the end of the dromos is better built than the dromos, but the same limestone is used. This doorway is 3 m. deep and 3 m. high and shows an unusual arrangement, since its outer opening is 1.60 m. wide, while at the inner end it measures only one metre. No traces of a door were found, no door frame was cut in the walls, and no pivot holes in the lintel block, nor was there any threshold. The tomb had been closed with a wall of stones placed at the outer edge of the doorway. The doorway was roofed with one enormous slab of limestone, 3 m. deep, 2.50 m. wide and 0.40–0.35 m. thick. Above this lintel there was a relieving triangle which had apparently not been filled with a sculptured slab but closed by a thin layer of stones. The dimensions of the tholos prove it to be one of the smallest known, as it measures 6.85 m. in diameter and 5.80 m. in height. The tholos walls are built of slabs of limestone of varying sizes and shapes, the lower rows of heavier and better fitted blocks than the upper ones. Half way up, and level with the lintel block, there are two layers of larger stones forming a sort of simple frieze marking the beginning of the vault proper, as was the case in the "Tomb of Clytemnestra" at Mycenae. The last course is formed by three larger blocks, the inner sides of which form a circle. Above them is a big quadrangular stone measuring 2.40 m. 1.80 m. x 0.30 m. The second tholos had collapsed and had to be dug out from above as well as through the dromos. The dromos measured 12.50 m. in length and was 2.20 m. wide at the bottom, but narrowed a little towards the top. The doorway was badly damaged, but appeared to be 2.80 m. high and 2.60 m. in depth and 1.60 m. wide at the outer end and did not show the excessive narrowing of the doorway of the first tomb. The lintel had been formed of one single block and its dimensions were 2.90 m. in depth, 2.50 m. in width, and 0.30 m. in thickness, but

[1] A tholos tomb was also found at Palaiokhori in Kynouria above Leonidhi.

it is now broken into many fragments. The doorway had been closed with several rows of stones. Traces of fire in the doorway and skeletal remains indicate that earlier burials were burned and then swept out to make room for later ones, and then the door was blocked with stones. The potsherds would date this last burial in Late Mycenaean times. The inner end of a drain appeared in the doorway, built of stones whose inner sides were flat, and covered by flat slabs—a drain of the same type was found in the "Tomb of Clytemnestra" at Mycenae. The upper part of the tholos had collapsed, but its dimensions appear to be a little smaller than those of the first tomb, but its style of building is similar. This second tomb, however, had two grave-pits, one containing human bones, potsherds (forming three vases), some fragments of jewelry of gold and glass paste, but everything was in great disorder, caused by the tomb robbers, apparently. The other cavity was much shallower and contained nothing but earth and stones. These two tombs, dated by the pottery, belong to the end of the fourteenth century, in the L. H. III period. From their architecture or type of construction they belong in the second group of Mr. Wace's classification for the tholos tombs at Mycenae, and although not so well built as the Dendra tholos are similar in type and produced the same L. H. III pottery. In the surrounding region Mr. Svensson found traces of walls and Late Mycenaean potsherds indicating the existence, in at least three different locations, of prehistoric settlements. One, near the village of Aëtos, had a cyclopean wall several hundred metres long and other architectural remains and potsherds dating from Mycenaean down to Byzantine times. Mr. Svensson considers that this may prove to have been the site of ancient Dorion mentioned by Pausanias (IV. 33. 7). Indications of other tholos tombs were found near the railway southeast of the two tombs excavated. All this evidence leads Mr. Svensson to believe that this whole region was occupied during the L. H. III period, but only for a short time and then abandoned, since no sherds of any true Geometric vases were found. The tholos tombs excavated by Mr. Kourouniotis at Pylos in Messenia and by Dr. Dörpfeld at Pylos-Kakovatos are very similar in type to these at Bodia, but must be dated much earlier because of their pottery. It may be that the Mycenaean inhabitants were forced to flee from the more exposed sites near the sea and took refuge here in this better hidden and more easily defended valley, but were eventually driven out by invaders who, however, did not settle in this part of the country.

The British School at Athens carried on excavations at Sparta from March 29 to May 21, 1927. The excavations were in charge of the Director of the School, Mr. Woodward, assisted by Mrs. Woodward, Mr. De Jong as architect and Professor J. P. Droop, who spent most of his time on the Geometric and Laconian pottery found in the three previous campaigns on the Acropolis. The work was divided again this year between the Acropolis and the Theatre. At the latter, the full length of the two retaining-walls was cleared. The exploration of the western retaining-wall showed that there was no external staircase to correspond to that on the east, nor does it seem likely that this wall was faced with marble for its whole length as the eastern was. In front of the bastion, which is only about two-thirds of the depth of that carrying the eastern staircase, a massive brick structure was cleared which proved to be a great fountain-basin with a semicircular internal apse at each end, measuring 13.35 m. in length with a width of 2.36 m. and a maximum depth of one metre. In removing the fallen brick and rubble from the basin some marble sculpture was found, including a seated lion, in the attitude of the one at Chaeronea, which was perhaps of late Hellenic workmanship, a charging boar, in bluish Laconian marble, the lower half of a poor figure of a tritoness, and a small headless statuette of Herakles, in a cloak. On the ledge above

the basin were two marble seats, without backs; one was decorated on the front with a relief of an eagle with a snake in its beak, the other had a palmette ornament on the front and each side. A similar seat had fallen into the basin, and another was found to the south. In front of the south wall were two marble troughs, *in situ*, differing in size and pattern and there was evidence for believing that there had been originally five in all. One of those extant bore an inscription giving the name of the donor in letters not later than the first century A.D. This basin rested on an inverted architrave-block, and the other on a statue-base inscribed with a dedication which cannot be earlier than the reign of Caracalla; it is a duplicate of an inscription already known (*I.G.*, V. 1, 547). The style of construction supports these indications of late Roman date. East and south of the stage-area extensive remains of buildings, probably Roman, were found even more deeply buried than was the stage itself. In the Theatre, more of the front row seats were uncovered together with the gangway behind them and the water-channel in front. The seats were damaged, but still in their original position, and the foot of another staircase was revealed. Seven more inscribed blocks appeared in the west side of the water-channel similar to those previously found, and give more names of Ephors and Nomophylakes of the reigns of Trajan and Hadrian. Other inscriptions found in this region include a fragmentary list of Spartan names (*ca.* 400 B.C.) and a statue-base with "a Greek inscription in typical Constantinian lettering, in honour of a certain Poplilius Optatianus, Proconsul of Achaia. He is known hitherto from literary sources only, as a versifier whose flattering effusions won the heart of the Emperor Constantine and secured his own recall from exile and advancement to high office." [1]

On the Acropolis the building found last year which partly underlies the back wall of the *cavea* was cleared and proved to be smaller and more ruinous than had been expected. The building must have been a small sanctuary, with a superstructure of mud brick on a cobble foundation, and from the scanty remains of the original votive deposit it must be dated no earlier than the seventh century and appears to be a subsidiary shrine of Athena, less ancient and famous than the Brazen House further up the hill. The small objects found include archaic terracotta heads and *protomai*, a fine bronze female statuette, probably Laconian work of the late sixth century, in an excellent state of preservation and of an unusual type, with the right hand held forward and slightly raised, but holding no object, and the left hand held out level from the elbow, its palm downwards. Special mention must be made of an archaic inscription, on a badly damaged stele, which was found high up in the clay layer just inside the *cavea* wall. This contains the remains of a hymn to Athena, written boustrophedon, in an alphabet probably earlier than 500 B.C., on three sides of the stele (the fourth is missing). No complete phrase has survived after the opening invocation, but enough is preserved to show that it was metrical throughout. "It would be rash to suggest a definite attribution of authorship for such a fragmentary poem, but we must not overlook the possibility that it may be either from an otherwise unknown hymn to Athena by Alcman, or conceivably from the hymn which (as we know from Pausanias) Gitiadas, architect of the Brazen House, composed in her honour." [2]

At Boubousta in Western Macedonia, Mr. Heurtley, the Assistant Director of the British School, carried out a prehistoric excavation. The site was a small one (*ca.* 32 m. x 8 m. in area), lying on the right bank of the Haliakmon halfway between Hrupsista and Lapsista in a sharp dip in the hillside. The settlement stood on a fairly steep slope, and its lower side coincided with a line of rough

[1] Mr. Woodward's report in *B.S.A.*, XXVI, p. 8.
[2] *Ibid.*, p. 9.

terrace-walls and a cistern, built in Hellenistic times. Apart from two well-preserved hearths, the remains consisted almost entirely of pottery, which, to judge by analogy with finds elsewhere and from a few imported sherds, should be assigned to the period *ca.* 1500–1000 B.C. This local pottery is all hand-made (with the exception of two pieces), painted ware being far more common than plain. "The affinities of this pottery are with that class of pottery, matt-painted and plain, which flourished in Central Macedonia in the Third Period (*ca.* 1650–1150 B.C.), where the shapes and decorative motives can be traced back through their earlier stages to a remote past, the matt-painted technique replacing an earlier incised technique. This pottery, it now seems, spread gradually from Central Macedonia westwards along the whole length of Pindus (Pateli, Boubousta, Thermon), southwards as far as Mt. Oeta (Lianokladhi III), and about the same time into Thessaly (hand-made jugs with cut-away necks, painted and plain, and painted from the Volo district), and perhaps, as Frankfort has recently suggested, eastwards into Anatolia." [1]

Mr. Forsdyke excavated, for the British School, the cemetery of Mavro Spelio, at Knossos, in May and June. The cemetery lies on the hill across the river from the Palace of Knossos and was discovered by Sir Arthur Evans the previous year and partly explored with Mr. Forsdyke's help. Six chamber-tombs containing scanty remains of Middle and Late Minoan burials were found. Sixteen more tombs were found in the campaign of 1927. They are all chambers cut in the soft rock, but many have two or more compartments and none of the burials were found intact and there was very little pottery or other furniture, but the fragments found show that some of the tombs were in constant use from M. M. II *b* to L. M. III *b*. The most important finds are three crystal magnifying lenses of modern form: small discs with one convex side; a clay idol of a goddess holding up a child; three gold earrings and a gold finger-ring, another gold finger-ring with bezel inscribed with nineteen letters of the Minoan linear script arranged along a spiral line, in the manner of the Phaistos disc; a steatite gem of L. M. III *b* with a design of two soldiers carrying double shields. Mr. Forsdyke also excavated in the Mavro Spelio itself and found it to have been a water-sanctuary consisting of an inner spring-chamber and an outer compartment hewn in the rock with a shallow reservoir in its floor bordered with seats. Rough stairways lead to the entrance of the cave, which probably had a built façade. Mr. H. G. G. Payne excavated at Knossos four tombs of the Early Greek period and one of the fifth century. The first and most important of these was a chamber tomb on the west side of the Zafer Papoura hill, about three-quarters of a mile from the Palace, close to the site of a Geometric tomb excavated some years ago by Sir Arthur Evans. The roof of the tomb had collapsed breaking the majority of the vases which were very numerous and showed new varieties of the Proto-Geometric style as well as Geometric and early Orientalizing styles. Another tomb in the immediate neighborhood yielded nothing of interest, but two tombs at Fortezza, a village a short distance north of Knossos, provided a great quantity of early pottery similar to that mentioned above. The fifth-century tomb near by yielded some fragments of Attic pottery and a limestone palmette from a stele.

A reconstruction of the first stele of the Athenian Tribute Lists in the Epigraphical Museum at Athens has been made as a result of the studies of Professor Allen B. West and Mr. B. D. Meritt. The stele was reconstructed under Mr. Meritt's supervision last summer and now contains all the known fragments except those which have been lost since their first publication and one small piece in the British

[1] Mr. Woodward's report in *B.S.A.*, XXVI, p. 10.

Museum which belongs with *I.G.*, I² 196 and 205. Mr. Meritt reports that the actual test of rebuilding the stele confirms their measurements to the effect that the height of the stone was at least 3.663 m., the width 1.109 m. and the thickness 0.385 m. Numerous new joins were found behind the surface of the marble, confirming the disposition of the text as published by Mr. West and Mr. Meritt, with only a few minor changes. Dr. Johannes Kirchner has been in Athens since September preparing for publication the catalogues and boundary stones from Attica for the Editio Minor of the Corpus.

E. P. B.

## LETTER FROM THE SCHOOL IN JERUSALEM

Each year since the war has seen a steady increase in archaeological activity in this field, so long neglected. When we remember that it was only in 1890 that scientific excavation began in Palestine, and that progress was seriously hampered by lack of continuity and want of coöperation before the war, it is surprising that we are as far ahead as we are. Our knowledge of Palestinian archaeology is now fairly adequate back to the twentieth century B.C., but before that date all is still hazy. There has been practically no excavation in occupied strata of the Chalcolithic or the Early Bronze, and we cannot date pottery with any approach to precision during these periods. It is in the highest degree important that the somewhat slipshod methods which often prevailed in the past be replaced by the methods employed by Reisner, Fisher, and others in the last twenty years.

The most elaborate excavation now under way is the great work of the University of Chicago, under the general supervision of Professor Breasted, and the field direction of Mr. P. L. O. Guy, at Tell el-Mutesellim, ancient Megiddo. This excavation was begun three years ago, under the direction of Dr. C. S. Fisher, but malaria has proved a serious obstacle to the progress of the work, which is magnificently equipped and financed. Some important discoveries have been made, but little has so far been published. Work here closed this year at the end of September; it is understood that interesting Bronze Age tomb groups have been excavated, and that the excavation of the mound has continued, but no further details have been publicly announced. We may safely expect the most important results as this undertaking develops, since Megiddo was one of the most strategic points in Palestine, and played a leading rôle in its history, both in the Bronze and the Early Iron Ages.

Another elaborate American undertaking is the University of Pennsylvania Museum expedition to Beisân, the biblical Beth-shan, which has just completed its sixth campaign, under the able direction of Mr. Alan Rowe. Photographs and descriptions have appeared from time to time in the *Illustrated London News*, as well as in the daily and weekly press, so it is possible to give some idea of the discoveries made in this important site. It is probably within the truth to assert that the six campaigns at Beth-shan have added more to our knowledge of early Palestinian history and civilization than all the other post-war excavations together. Recent seasons of digging have brought to light the ruins of a great Egyptian citadel of the New Empire, occupied from at least 1475 B.C. until the eleventh century B.C., if not the tenth. In this fortress have been found the remains of temples superimposed on the ruins of older temples, with royal stelae, temple appurtenances, votive offerings, etc. Large sections of five early building levels have been examined, belonging respectively to the period of the later Ramessides (twelfth–eleventh centuries), of Ramesses II (thirteenth century), of Sethos I (end of fourteenth), of Amenophis III (fourteenth), and finally of Tuthmosis III (fifteenth century). The principal finds of the season just com-

pleted were made in the Amenophis III and Tuthmosis III levels, though the later levels also produced interesting discoveries.

In the Tuthmosis III level, two temples were discovered, making a total number of six Canaanite temples so far excavated on the site. When we remember that no Canaanite temples had been excavated anywhere in Palestine before the year 1925, some idea of the importance of this work will be gained. The Tuthmosis level is about 11.5 metres below the top of the mound, and represents the eighth stratum from the top. When we recall that there are still between twenty and thirty metres to be excavated before virgin soil is reached, the magnitude of the excavators' task becomes clear, and it is easy to form an idea of the antiquity of the site, which probably goes back into the Chalcolithic Age, over 3000 B.C. The most important single find in this stratum was the small limestone stela bearing the names of Amenemôpe and his son Pera'emheb, represented as worshipping the god *Mkl-Btshl*, that is, Mekel of Beth-shan. Since Reshep was the principal Canaanite god worshipped at Beth-shan, there can be no reasonable doubt that this Mekel is the same as the Reshep-Mekel mentioned a thousand years later in Phoenician inscriptions found in Cyprus. Cypriote bilinguals identify Reshep Mekel with Greek Apollo of Amyclae, a very interesting case of an identification based both upon similarity of functions and likeness of name. It was long thought by Semitic scholars that the Phoenician Reshep-Mekel was simply an adaptation of the Amyclaean Apollo, but it is now clear that the two figures were entirely distinct. On our stela Mekel is shown as Sûtekh, that is, as the Egyptian deity with whom Canaanite gods of war were generally identified.

A vast mass of smaller objects of interest has been discovered during the past campaign, which is fully as important as its predecessors. Among them are a number of inscriptions in various languages, all brief, a remarkable series of scarabs and cylinders, a fine Hathor standard, a mould for making jewelry, whole series of cult objects, altars, etc., bronze weapons, a trumpet mouthpiece, etc. The collections of pottery are epoch-making for our knowledge of Bronze Age ceramics, since practically all the vases found can be dated to within fifty years.

In 1913 Professor Ernst Sellin of the University of Berlin began excavations at Balâtah, two miles west of Nâblus (Neapolis), where he believed that the site of biblical Shechem would be found. In two short campaigns before the war he proved the correctness of his view. Since the war excavations have been renewed, beginning in the spring of 1926, and the fourth post-war campaign was brought to a close at the end of September, 1927. The third and fourth campaigns, in the spring and summer of the past year, have apparently not been productive of any very startling results, like the Late Canaanite temple of the previous campaigns, or the two clay tablets, but some very interesting minor discoveries have been chronicled. The main phases of the history of the site are now fairly clear. There was a small mound on the site in the Early Bronze Age, and when the great city wall was built, before the middle of the second millennium, the mound in question became the acropolis, in the north-central part of the city. The area of the city during the Late Bronze Age was probably nearly twice as great as that of Megiddo. It is to be hoped that the excavations will be continued, since there is every reason to expect discoveries of value to the historian, like the Israelite horned house altars, or the Canaanite cuneiform documents, to say nothing of the evidence of skill in bronze work and of active commercial life.

The British School of Archaeology in Egypt, under the direction of Sir William Flinders Petrie, began the excavation of Tell Djemmeh, south of Gaza, in the winter. The reason for this departure is primarily that the present methods of the Egyptian Government in the division of antiquities are regarded by many ar-

chaeologists as so unsatisfactory that they are turning their attention to Palestine and Syria, where Egyptian remains of great importance are being found, as at Byblos and Beth-shan. Tell Djemmeh is the site of ancient Gerar, mentioned frequently in the Old Testament, beginning in the Patriarchal Age, and continuing down into recent times. The excavations at Tell Djemmeh produced results of importance even in the first campaign; the second campaign was opened in December, 1927, under the direction of Mr. Starkey. Preliminary reports have appeared in *Ancient Egypt* and in the *Quarterly Statement of the Palestine Exploration Fund*. The first season has carried the history of the site back to the reign of Tuthmosis III, with results of particular importance for the periods of Psammetichus and of Shishak. Numerous large granaries of the Persian Age were found on the summit of the mound, illustrating the importance of Gerar as a military base. Excavations here are certain to be of great value for our knowledge of the relations between Egypt and Palestine, especially in the early period.

The work on Ophel, under the auspices of the Palestine Exploration Fund, was resumed this summer, after several years of interruption. Thanks to the direction of Mr. Crowfoot, Director of the British School of Archaeology in Jerusalem, now coöperating with the Fund, the scientific character of this campaign has been altogether satisfactory. Preliminary reports have been published in the *Quarterly Statement*. This past season's work concentrated on the western edge of the Ophel hill and the Tyropoeon Valley. The excavations were unexpectedly successful in uncovering an important section of Jewish city wall eight metres thick, with a new city gate. This discovery is the most important one in years for our knowledge of the Jewish city of the Old Testament period. A section was also cleared across the Tyropoeon, thus establishing the exact contours of the ancient valley at a most important point. Well preserved Byzantine house remains were also uncovered in this phase of the work. No light was thrown on Jebusite Jerusalem.

The work of the Jewish Palestine Exploration Society on the line of the so-called Third Wall of Jerusalem continued with interruptions until the first months of 1927. The wall has been followed eastward as far as the western edge of the property of the American School of Archaeology, where it comes to a still unexplained stop. It is hoped that the work will be continued soon to the east of the American School, where the line will probably be found without difficulty. The keen criticism of Père Vincent has proved that these foundations do not date from the reign of Agrippa. His view that they belong to a previously unknown wall of Bar Cochba's time is, however, difficult to accept. In the present writer's opinion they actually belong to the third wall of Josephus, though not to the Agrippan Wall, which was not even commenced along this part of the north line, or, if commenced, was intended to follow a slightly different line, changed in 67–70 A.D. to the line now being traced. Besides this undertaking, the Jewish society, under the direction of Dr. E. L. Sukenik, Field Archaeologist of the Hebrew University, has also made soundings at Tell Djerîsheh, northeast of Jaffa. Here Dr. Sukenik has found important remains of the Middle and Late Bronze Age, together with less interesting ruins of the Early Iron Age.

In the spring and early summer Dean W. F. Badè of the Pacific School of Religion carried on his second campaign at Tell en-Nasbeh, north of Jerusalem, with the assistance of Dr. C. S. Fisher as Archaeological Adviser and of Professor Elihu Grant, of Haverford College. The second campaign was even more successful than the first one, in 1926. Another large and remarkably well preserved stretch of Bronze Age city wall was cleared, while an Israelite sanctuary of the latter pre-exilic period (Early Iron II) was an even more striking find. So far

there have been no detailed accounts published, so it is not possible to give any further information yet. The identity of this ancient site is still uncertain, and it is doubtful whether any of the suggestions hitherto made, such as Mizpah, Gibeon, Beeroth, is correct.

The American School of Oriental Research in Jerusalem made some soundings at Bethel (modern Beitîn) during the month of October, after the return of its Director from America. The soundings proved extremely successful in their objective, which was to determine the antiquity of the site and the broad outlines of its history. The depth of débris varies from six metres to about nine metres, and represents the Middle and Late Bronze, Early Iron I, II, and III, Hellenistic, Roman, Byzantine, and Early Islamic periods. The history of the site, therefore, began before 1800 B.C., and its identification with the Canaanite Luz, as well as with Israelite Bethel, becomes certain. We also uncovered a section of the city wall, standing four metres high, and belonging partly to the Late Bronze and partly to the Early Iron. In the coming spring the American School expects to resume the excavation of Tell Beit Mirsim (Kiriath-sepher), in coöperation with President M. G. Kyle, of Xenia Theological Seminary.

During the early part of 1927 the German Catholic organization known as the Görres Gesellschaft undertook the clearance of the interesting ruins at Râmet el-Khalîl, two miles north of Hebron. Under the able direction of Dr. E. Mader very important results were secured, and the main lines of the architectural history of the *ḥáram* here were determined. A Herodian structure like the "Mosque" of Machpelah in Hebron seems to have been the first building on the site, followed by an enclosure of massive stones from the early Roman period. This was changed into a Christian installation, with a basilica, later adapted to the purposes of a mosque.

The archaeological service of the Transjordan Government is now quite independent of the Palestine Department of Antiquities, and is under the direction of Mr. Horsfield, who continues to devote most of his time to his great work at Djerash (Gerasa of the Decapolis). The clearance of the Roman city is steadily, though slowly, progressing and important discoveries continue to be made. Djerash will some day rival Timgad as a remarkably well preserved Roman city. The extent and diversity of its ruins make it far more interesting in many respects than either Baalbek or Palmyra. It is to be hoped that the opportunity offered here for excavation will be seized by more than one organization, since interesting finds are certain to be made, and there is much valuable material for the history of Transjordan in the first seven centuries A.D. awaiting the fortunate excavator of this site. An Italian expedition, under the direction of Dr. Ugo Monneret, has begun work on the citadel of 'Ammân (Philadelphia), but no reports have been published, though there have already been some interesting discoveries.

The outstanding archaeological event of the year in Palestine is the splendid gift of two million dollars, pledged by Mr. John D. Rockefeller, Jr., toward the cost of building, equipping and endowing a Palestine Museum in Jerusalem. Professor James H. Breasted of the University of Chicago is responsible for this generous gift, which does equal credit to the donor and to the originator of the conception. The site of the museum is to be in the property known as Karm esh-Sheikh, north of the northeastern corner of the Old City. The American School of Oriental Research is located only five minutes' walk from the proposed site, while the French School of Archaeology (the Dominican Biblical School is about eight minutes from it. This section of the city is, therefore, destined t become the centre of archaeological activity in Jerusalem. It was a very happ prevision which led Professor R. F. Harper of the University of Chicago, who w

then Director of the American School, to select the site on which the American School now stands. Incidentally, the site would probably cost now four times what he paid for it, if available for purchase at all.

The future of Palestinian archaeology is thus bright, since the existence of the new museum will attract students and excavators. The lack of a suitable museum building has unquestionably been one of the chief handicaps in the way of the progress of our science. Most of the material already excavated is still unavailable for study because of the want of space in which to expose it. Moreover, with the liberal provisions of the Palestine Antiquities Ordinance for equal division of the finds there is every inducement to excavate in this country. The importance of Palestine as a connecting link between the two great civilizations of antiquity, the Egyptian and the Mesopotamian, is becoming steadily more evident. Mounds like Megiddo and Beth-shan will yield material of fundamental importance for all students of ancient oriental history.

Syria, too, is beginning to reveal its archaeological treasures. The excavations of the past year in Byblos (Djebeil) and Qatna (el-Mishrifeh) have thrown unexpected light on the early history of Syria. At Djebeil Dunand found a monument of Kha'sekhemwey of the Second Egyptian Dynasty, while at el-Mishrifeh Count du Mesnil du Buisson has made very important discoveries, including a series of cuneiform tablets with an inventory of the temple furniture of the goddess Belitekallim, found in the temple itself. This remarkable discovery proves that Early Babylonian influence on Central Syria was greater than had been suspected of late years, and promises us a harvest of inscriptions from periods which are still enshrouded in dense obscurity.

From the standpoint of American archaeological interests in Palestine the chief desideratum now is better support of the American School in Jerusalem. The American School of Oriental Research was founded in 1900, under the auspices of the Archaeological Institute of America. It is still without any endowment, and is now without any fellowship, since the Thayer Fellowship, established by the Institute when the School was founded, was withdrawn in 1924, because of temporary lack of funds on the part of the Institute. Since this was the only assistance given to the American School in Jerusalem by the Institute, it is earnestly hoped that it will be made possible at an early date for the Institute to reestablish this Fellowship, and thus to show an active interest in the work of the School in Palestine.

W. F. ALBRIGHT

January 5, 1928

## NEWS LETTER OF THE BAGHDAD SCHOOL

The Baghdad School is, during the present season, carrying on three lines of research. Professor Edward Chiera, the Field Director of the School, is conducting a joint expedition of Harvard University and the Baghdad School for the excavation of the mounds of Nuzi near Kirkuk, where he made his important excavation in 1925. He reports the discovery of large quantities of pottery and some sixty tablets during the first month of the work. An archive of eight hundred tablets has since been found.

During the month of October Dr. E. A. Speiser, Honorary Fellow in the School, made a three weeks' "dig" in the mound of Teppe Gaura as the joint work of Dropsie College and the Baghdad School. Under date of October 18th he wrote: "The dig is fully as interesting as I had anticipated. A trench 5 meters wide has been marked off on the E. slope running from the top of the mound down to 10

meters past its base. The trench has been divided into areas of 5 square meters each, and those are being removed layer by layer. Each stone is left in position until the architect who is with me has made the necessary plans. The same architect also takes care of the drawings of pots and objects.

"Two thirds of the mound are occupied by a neolithic culture several layers deep, with characteristic painted ware and, of course, no bronze. Apart from interesting designs on fragments of pottery (unfortunately no whole pot has as yet been found here) we got a headless terra-cotta figurine of a seated deity, a string of ivory beads, spindle whorls, etc.

"The upper third is occupied by a different culture. A powerful stone wall is a splendid boundary mark. Within that enclosure the painted ware ceases, bronze appears, as well as other marks of a different race from the preceding. These facts check our chronology admirably. But to make assurance doubly sure we found in area 'I' a splendid concave cylinder seal, perfectly preserved, representing a seated deity holding in his hands the waters of the Tigris and the Euphrates with which he brings fertility to the world. A horned sub-deity and two priests approach in a worshipful attitude. The shape and motif are scarcely older than 2000 B.C. I feel now fairly certain that the people who occupied the top of the mound belonged to the first groups of invading Semites."

Under date of November 1st Dr. Speiser wrote further as follows:

"In the fifteen working days which I had at my disposal a trench was sent through the tell in terraces 5 meters long. The mound was occupied, as can be easily established, by three different groups of people. The earliest strata belong to a civilization which is characterized by exquisite painted ware. The race that followed specialized in incised pottery. To it also belonged a fine temple of baked bricks, much of which we succeeded in recovering. The temple, and every other bit of masonry, have been studied and recorded by an architect, who was also responsible for the pottery. All the plans and drawings are now ready for publication.

"To this temple period must be assigned a bit of ceramics which, as far as I know, is entirely unique. It represents an imitation fountain head. The water enters through a saucer which is attached like a superimposed spout. From there it spreads in the closed hollow rim until it emerges from the mouth of a finely shaped sheep's head on the other side of the rim. When the pot is full the water overflows into a special channel which surrounds the shoulders of the pot. Small ducks are attached to the shoulder, and they must have appeared bathing when the water filled the channel. The final surplus escapes through a small spout. The whole presupposes, of course, a constant stream of water. We have sufficient indications that this intricate bit of pottery once adorned the temple garden.

"The last period of the mound introduces us into the Bronze Age. Axe and pick-heads, chisels, needles, hooks, chain-links, and a fine pair of tweezers with the temper still in force, after a period of four to five thousand years, represent our better metal objects. Three perfect cylinder seals and an attractive string of beads made of lapis and carnelian are among the other interesting finds of this period. The beads contrast markedly with the ivory string which had been found a week earlier in the oldest layers. The Bronze Age invaders who supplanted the Temple people left us also very massive fortifications. It need not be emphasized that the information which the tell has yielded far exceeds in importance the intrinsic value of the objects mentioned above. It is the first time that a site in Northern Iraq has been opened which must have been completely abandoned as early as 2000 B.C."

The results of Dr. Speiser's sounding of Teppe Gaura are not only interesting for themselves, but also because they add further information concerning that new factor in the history of the Near East disclosed to us by the excavation made by Professor Chiera at Tar Khalan in 1925.

George A. Barton

## CORRIGENDUM

In the article on the Alphabet in *A.J.A.* XXXI (1927), 312, Figure 1 has been printed upside down. The heading 'Primitive' belongs to column 3 as it now stands, 'Phoenician' to column 1.

ALCAMENES AND THE ESTABLISHMENT OF THE CLASSICAL TYPE IN GREEK ART, by Sir *Charles Walston* (Waldstein), pp. xx, 254. Cambridge, at the University Press, 1926.

This book is the latest and last work of Sir Charles Walston, who recently died while on a voyage to the Mediterranean. It is a curious conglomeration of fact, theory, discussion and polemic. Scattered essays, previously published in part or whole, are linked together by means of new chapters and material in an attempt that is only partially successful to present the book as a logical unit.

The kernel of the work is a discussion of Alcamenes and his position in the development of sculpture in the fifth century from its immaturity to its perfection. But the first part of the book, with six chapters and 72 pages, deals with preliminary matter some of which is as irrelevant as the "persistence of Greek thought," the subject of Chapter II. This with Chapter III, the "persistence of Greek art," is largely composed from the author's earlier book, *Harmonism and Conscious Evolution*. And it should be remarked that there are constant references throughout the book to the author's numerous previous studies although important works by other archaeologists on phases of the subjects treated are frequently overlooked.

Equally irrelevant to the subject is the long appendix, pp. 229–247, with the author's defense of the conduct of his excavations at the Argive Heraeum, and with a restatement of his differences with Furtwängler. Such feuds between scholars are a disgrace to science and the sooner they are buried in the mould of oblivion the better for all concerned. The method and conduct of the excavation of an ancient site are matters of record and are obvious to all scientific observers. No explanation or defense should be necessary. Certainly no light of any kind is furnished by the publication of a purely amiable letter from Commendatori Boni, p. 247. Differences of opinion on the interpretation of the results of excavations should be expressed by fellow-scholars in a spirit of friendly coöperation.

The basis for a study of the style of Alcamenes is furnished by the sculptures in the west pediment of the temple of Zeus at Olympia. Pausanias specifically states that they were made by Alcamenes, but as many modern scholars have disputed this statement a chapter is devoted to a discussion of the credibility of Pausanias. There is sound reasoning here and I am in entire accord with the effort to support the reliability of ancient testimony. The fashion is too prevalent today to alter and emend statements in ancient literature that do not agree with some particular theory, without regard to the fact that the writers of old had access to a vast amount of material that is unknown to modern theorists.

On the basis, then, of the style of the sculptures at Olympia attributed to Alcamenes our author works out the stylistic characteristics of that sculptor, and shows how this style was naturally developed from earlier sources. The development of the classical type is particularly traced in three phases of its expression. These are the treatment of the nude body, the treatment of the eyes and the facial angle of the head. The test of the facial angle differentiates two schools of artistic development, racially characterized as the Ionic and the Doric, stylistically contrasted as the Attic and the Argive-Attic types, of which the latter is represented by Phidias, the former by Alcamenes. The shape of the head is regarded as an absolute criterion of style for the identification of works by Alcamenes.

The contrasting types are the triangular shape with long, projecting nose found in the early art of Asia Minor and in archaic Greek works, and the square head

that is characteristic of Polykleitos and the Peloponnesian sculptors, which became predominant in the bloom of sculpture under Phidias, a pupil of Polykleitos. These two types are well illustrated in juxtaposed views shown in Figures 42 and 43 on pp. 42 and 43.

After the determination of the stylistic character of Alcamenes to his satisfaction on the evidence furnished by the sculptures of the west pediment at Olympia, the author uses his criteria of style for the attribution of other statues to Alcamenes. This phase of the subject forms Part III of the book, pp. 149–225. About the first work so listed, the Hermes Propylaios, there is no dispute because of the inscription found with the head at Pergamon. The attribution of the other works is entirely conjectural, but the study is interesting because it is based on the appreciation of stylistic expression, a branch of archaeology that is often sadly neglected by archaeological specialists.

For the identification of the gold and ivory Dionysos at Athens no material is available other than some representations on coins, but Walston believes that the bronze bust from Herculaneum is, at least, a reminiscence of the famous cult-statue. The shape of the head, however, is quite at variance with the type that he has taken such pains to establish for Alcamenes.

A long chapter, IV, pp. 168–200, is devoted to the task of removing the so-called Lemnian Athena from the repertory of Phidias and of placing it in the catalogue of the works of Alcamenes. The question is by no means settled, but the statue will certainly continue to be known by the name so brilliantly assigned to it by Furtwängler. In this chapter the author has introduced by a free interpretation of the limits of his subject a fine statue of Athena of Praxitelean type that is in his own possession, illustrated on pl. XIII, figs. 164 and 165.

Other works of Alcamenes that are discussed are the Aphrodite, the Enkrinomenos, and the Herakles, but no further light is thrown on the identification of them with existing works, for the attributions suggested seem to me to be far from acceptable. In the last chapter, VIII, of this part of the book the bronze youth, recently found at Pompeii, is published, pl. XXII, and because of the shape of the head is directly associated with Alcamenes. Here, too, is published the new marble head of Zeus discovered at Cyrene, although in its case no claim is made of any relation to the style of Alcamenes.

The book, thus, covers a wider range of study than its title would indicate, and it is of interest and distinct value because of its insistence on the importance of the appreciation of style for the proper interpretation of works of art. It is handsomely illustrated with 208 figures which include 24 plates, listed both as plates and figures. The press work is beautifully done by the Cambridge University Press, and the many errors that I have noticed are chiefly in the spelling of foreign words, technical terms and proper names, all of which are faults due to lack of careful verification by the author.

T. Leslie Shear

Princeton University

Die Griechischen Terrakotten, by *August Köster*, pp. 98, pls. 104. Hans Schoetz & Co., Berlin, 1926.

Terracotta figurines have been found in large numbers on many Greek sites. The two chief purposes for which they were used were as dedications in temples, and as pious offerings to the dead. They are, therefore, commonly found in sacred precincts and in graves. In their dedicatory use they originally represented the deity or servants of the deity to which they were offered. As sepulchral gifts

they often were miniature suggestions of the deceased person shown in various attitudes and occupations. They are, thus, copies and imitations in cheap material of monumental works in marble and bronze, and occasionally actual copies have been found of famous masterpieces of sculpture. Because of their cheapness they were produced in great quantity and were freely used by poor and humble persons. They are important because they are copies and interpretations of larger works, because they mirror the habits, dress and daily occupations of their time, because they often have their bright colors preserved and thus inform us of the original appearance of marble sculpture, and because they are frequently themselves of great intrinsic beauty.

The great encyclopaedic work on terracottas is Franz Winter's *Die Typen der figürlichen Terrakotten*, and other studies cover limited groups of the material. The present book is a well written, readable survey of the entire field. It is not technical, but rather popular in form, and is free from learned apparatus in the shape of references and footnotes. The illustrations are carefully selected and admirably reproduced, but they are largely taken from a single collection, for with ten exceptions the 104 plates show objects in the Antiquarium in Berlin. The format and typography are pleasing and I have noticed only one typographical error.

The author gives a clear exposition of the subject beginning with a chapter on the importance of terracottas and continuing with a discussion of the material arranged chronologically within its various geographical groups. With some of the statements made I can not agree. The assumption (p. 17) that the clay of Corinth was not easily accessible is opposed to the fact that today this characteristic clay is visible on the slopes of many hillocks. On page 36 the author states that statuettes of columnar shape were not known to the Greek mainland, but I do not believe that the two archaic statuettes of this type found last season at Corinth in the sanctuary of Athena Chalinitis are isolated examples. In the same area a stone chamber contained a deposit of objects that are dated by five coins among them in 300 to 250 B.C. Among them were several terracotta statuettes of a woman reclining on a couch. These are made of the characteristic Corinthian clay and, taken with other terracottas found elsewhere in the city, prove that the manufacture of terracottas at Corinth continued long after the middle of the fifth century, in spite of the statement to the contrary made on page 61.

Much still remains to be done in the study of this interesting group of antiquities but, in the meanwhile, a book of this sort gives the scholar a rapid review of characteristic types and provides for the general reader a fascinating glimpse of the history and character of a series of charming miniatures of art.

T. Leslie Shear

Princeton University

L'Impérialisme Macédonien et l'Hellénisation de l'Orient, by *P. Jouguet*, pp. 502, 8 plates, 3 maps. La Renaissance du Livre, Paris. 30 francs.

Professor Jouguet has traced briefly but clearly the history of Alexander and the Diadochi. The vast amount of research in this period of history during recent years is thoroughly at the command of the author, but limitations of space have compelled him to present this involved story in less than three hundred pages, and the summary is occasionally too condensed to be entertaining reading.

While Alexander was inspired by a desire to avenge the wrongs of Greece and by his own passion for glory, the wars between his successors had no such motives. The author does not specify in detail the causes of the hostility but he indicates

briefly the importance of such factors as the desire to control trade routes, the need of the Ptolemies to secure ample supplies of material for the upkeep of their navy, and the necessity of a friendly foothold in Greek lands in order to secure sufficient recruits for the maintenance of the royal power in alien lands. The effect of the constant wars on the vitality of Hellenism and on the economic resources of the various kingdoms might have been discussed more fully. Since it was dangerous to draw heavily on the native population for the armies, Greek mercenaries were largely employed and it was almost obligatory to maintain these on the footing of a standing army. The necessity of supporting these forces in a long succession of wars compelled the kings to exploit their subjects to the uttermost. In the Nile valley this exploitation took the form of state regulation of agriculture and industry in minute detail, and it is probable that in Asia a similar process of nationalization of industry was in process of development.

The second part of the book is devoted to the Hellenization of the Orient. Professor Jouguet regards Hellenism as an emanation of the Greek city in a state of political freedom. Since it was impossible to reconcile the old ideal of the Greek city-state with an Orientalized monarchy based on divine right, the choice of title for this part seems inconsistent. Egypt had very few cities because the Ptolemies feared to impair the unity of their country. In Asia cities were founded more freely, but in both countries the rulers imposed their will on the local administration of the towns through their personal representatives. The genius of the Greeks was diverted from political activity to industry and commerce, to service in the armies and in various government bureaus, and to the exploitation of the resources of the country. Greek language, literature, art, institutions, and law did penetrate the Orient although it is probable that, except for a few cities on or near the coast, the vast mass of the people were little influenced thereby. The ideal of fusing Greek and Oriental was abandoned by the successors of Alexander, and the former remained a dominant race. It was inevitable that they, a small minority, should eventually lose their identity in the native population. Even before the Roman conquest a decline in Hellenism may be observed. Though there was a revival under Roman patronage, Caracalla, five centuries after Alexander, realized his plan by conferring Roman citizenship on Greek and barbarian alike. As a result the remnants of Hellenism were speedily submerged under a rising tide of Orientalism.

Allan Chester Johnson

Princeton University

Ancient Records of Assyria and Babylonia, by *Daniel David Luckenbill*, Vol. I, Historical Records of Assyria from the Earliest times to Sargon, pp. XVI+297; Vol. II, Historical Records of Assyria from Sargon to the End, pp. XII+504. The University of Chicago Press, Vol. I, 1926, Vol. II, 1927. Both volumes sold only together, $8.

These are the first two volumes of a new series planned by the Oriental Institute of the University of Chicago. There will be seven volumes in all; six of translations, and an index covering the entire series. The translations have been made from the original monuments in the British Museum. The material constitutes for the historian new source material of the greatest importance, disclosing, as it does, so many revelations of new features that marked the social and economic evolution of the early Mesopotamian world.

Professor Luckenbill is peculiarly the proper person for Breasted to have put in charge of the compilation of an Assyrian-Babylonian Dictionary, and the transla-

tion in connection therewith of the Assyrian documents into English "has made the resumption of the 'Ancient Records' project an obvious step."

The translator has grouped his material in quite satisfactory categories. Volumes I and II contain the *Assyrian Historical Inscriptions;* Volume III will have the *Babylonian Historical Inscriptions;* Volume IV, *Ancient Law and Business* (based on selected documents from all periods of both Assyria and Babylonia); Volume V, *Literary and Religious Texts;* and Volume VI, *Letters, Official and Private.* The translator is also well advised, where he has a succession of documents, in printing the final edition first, and then the rest in chronological order.

In the fourteen chapters in the first volume there are well over one hundred inscriptions, and in epigraphical style each translation is preceded by its description, provenience, and bibliography.

The second volume contains fifteen chapters. The inscriptions of Sargon, Sennacherib, Esarhaddon, and Assurbanipal occupy approximately one hundred pages for each. At the end of the second volume is the list of Assyrian kings, a selected bibliography, and the index for both volumes.

The series will be invaluable. It must go into every library that makes any pretensions whatsoever, and will be on the shelves of every research historian.

R. V. D. Magoffin

New York University

The History and Civilization of Ancient Megara, Part One. (The Johns Hopkins University Studies in Archaeology, No. 2), by *E. L. Highbarger, Ph.D.*, pp. xv, 220, plates 6. The Johns Hopkins Press, Baltimore, 1927.

This volume, the first of a two-part history of Megara, begins with a discussion of the topography and monuments of Megaris, continues with a long chapter on the local cults, and then takes up the narrative of Megarean history from the time of the early kings to 146 B.C. Each chapter is well documented, usually with an introductory note in which the chief modern sources are cited. There is a selected bibliography at the end. The six illustrations include a sketch map showing the probable location of the monuments of the city. One could wish for another map of Megaris.

Most of the chapters in the volume were used for a doctoral dissertation at Johns Hopkins University, and it was published by the university as one of its series of *Studies in Archaeology.* This review will criticise the work as a dissertation. Although Dr. Highbarger's book is not free from mistakes, the reviewer considers it a model of its kind. Nevertheless, he may be permitted to state his belief that any project which requires a candidate for a doctor's degree to pronounce authoritative judgment on such widely separate fields as prehistoric archaeology, certain phases of the Homeric problem, the Megarean decrees, and the Macedonian policy towards Greece, to say nothing of geography and cult origins, is altogether too ambitious.

Certainly this book, ranging over most aspects of Greek civilization for two or three millennia, cannot be considered definitive, for many of the problems discussed are only to be settled by highly trained specialists, and some of them await evidence from further excavations.

Dr. Highbarger's own contributions to the history of Megara necessarily give the appearance of being incidental, scattered, as they are, through pages of material which is either a summary of conflicting views, of which the author chooses the one which seems most reasonable to him, or a mere presentation of facts well known and established. The collection of such material, to be sure, is

valuable for itself, as is an article in Pauly-Wissowa, for example; but at times when Dr. Highbarger goes beyond the limits of an article of this sort, the result is satisfactory neither as Greek nor as Megarean history. The reviewer has in mind particularly the chapter on fourth century Megara, which is a summary account of Greek history used as a background for a few references to Megarean affairs.

A few typical slips will be mentioned as illustrations to show that a work like this taxes the powers of a student. We are told on page 9 that Megara is a typical Mycenaean site, and that its position and two acropoleis recall other Mycenaean settlements such as Corinth. The author was thinking of Acrocorinthus, for he says that it is about as high as the twin hills of Megara. The fact that the latter are nearly 1,000 feet lower than the lofty Corinthian citadel suggests that the author has no first-hand knowledge either of the one or of the other.

Though numismatics is of little value for the student of early Megarean history, it could not be omitted. On page 118 we find a confused, inaccurate, and incomplete reference to some wheel-shaped (*sic*), copper (silver) obols assigned by Svoronos to Megara. This slip serves merely to give point to our criticism, for the mistake does not affect any of the author's theses. In epigraphy there are similar unimportant errors. To mention only one, the Salaminian decree probably is late, rather than early, sixth century, as Dr. Highbarger might have known if he had consulted the *editio minor* of *Inscriptiones Graecae*. One notes as an example of chronological error, the startling statement that the Spartan war-weariness of 427 was caused by the affair of Pylos, and one is curious to know what the following sentence means, "Alexander did not violate Greek soil any more than Philip had done." It is unnecessary to list other slips of this nature, and the mistaken citations, of which the reviewer has noted several, can be ignored.

When it comes to points of strictly Megarean history, another principle is involved, of which we may take as illustrative the author's theory that Theagenes' tyranny originated in a wool monopoly. One feels that he is too familiar with what one may call, for want of a better term, the dangerous books, books which, though brilliant, must be used with care even by the mature scholar. In justice, however, it must be added that the bibliographical notes often contain the much needed word of caution, *e.g.*, p. 120, on Ure, *Origin of Tyranny*.

Nevertheless, the monograph is a useful storehouse of Megarean information, culled from sources both ancient and modern, well presented, and for the most part interpreted with clarity and judgment. Old theories are sometimes cogently defended, or discarded, and an occasional new theory of merit enhances the value of the work.

Allen B. West

Princeton University

Royal Inscriptions and Fragments from Nippur and Babylon, by *Leon Legrain*. Philadelphia, Museum of the University of Pennsylvania, 1926.

The two stately volumes of Hilprecht's *Old Babylonian Inscriptions* are now completed by this thin book of fragments. So little is known of pre-Sargonid Babylonia that every name, word, or even sign recovered by Legrain is precious. From the Ur dynasty, we are given door sockets of Dungi and Gimil Sin. In connection with his publication of the latter, Legrain cites in translation only a longer socket inscription. He does not tell where he saw it, presumably in the hands of a dealer. Unless there is more than one example in America, this is the Gimil Sin inscription now in the Oriental Museum of the University of Illinois. It will be fully published in due time.

The Nisin dynasty is represented by a brick of Ishme Dagan, a fragment of Libit Ishtar, a cone of Enlil-bani. The Kashshite period is enriched by twenty-one short inscriptions. A brick of Urta-shum-iddina of the fourth dynasty of Babylon makes this little known ruler slightly more familiar. Bricks of Esarhaddon and Ashur-bani-pal and bits of cylinders from the great Nebuchadnezzar complete the list of fragments.

But three inscriptions are of any length. One is a massive barrel cylinder of Nabu-naid, which describes the repair of Imgur Bel, the city wall of Babylon. As Legrain notes, the length agrees with the measurements of the German excavators. The second is a barrel cylinder of Nebuchadnezzar, already published in part.

Easily the most important document of the book is the completed Ekur tablet from Nippur, first published by Poebel. Legrain has discovered a large fragment which virtually completes the text. We are given new names of rulers in Babylonia and on the Elamite frontier conquered by Sargon and Rimush. We are told how Sargon collected to the wharf of his city Agade ships from Meluhha, Magan, and Dilmun, a passage which will doubtless reopen the discussion as to the location of these places. We already knew of Sargon's expedition to Mari, Iarmuti, and Ibla, as far as the cedar forest and the silver mounts. We now learn that the "man of Mari" was named Uga. Just before the mention of Mari, we are told that Sargon sacrificed to Dagan in Tutuli. The Code of Hammurabi places Dagan of Tutul just after the settlements on the Euphrates. Since Mari is again closely fixed to the Middle Euphrates, we have more reason than ever for finding the cedar forests and the silver mountains close to the Euphrates bend, that is, in North Syria.

The labor on this book has been great, the return small. We must thank Dr. Legrain for what he has done and for the certainty that we have at last before us all the narrative material from the great find at Nippur.

A. T. Olmstead

University of Illinois

L'Art Hittite par *Edmond Pottier*, membre de l'Institute, conservateur honoraire des Musées nationaux. Premier Fascicule. Librairie Paul Geuthner, Paris, 1926. Pp. 100, 4to. Price of the complèted work, 62.50 f.

M. Pottier proposes to do in the work, of which this is the first part, for Hittite art what Perrot and Chipiez did a generation or more ago for the art of other lands of the Eastern Mediterranean. It is a most welcome undertaking, for hitherto we have had no comprehensive treatise on Hittite art as a whole. Weber's book gives us specimens of different types of the art, and monographs on different excavations describe what was found on each site, but a comprehensive comparative study of the whole was a desideratum. The first fascicule of M. Pottier's work gives promise that it will supply this want. The work opens with a brief historical sketch, which is followed by a section devoted to the thesis that Hittite art developed earlier than that of Assyria. Fourteen pages are then devoted to a discussion of the art of Carchemish, fifty-seven to that of Zendjirli, and the discussion of the art of Sakjê-Geuze is scarce begun before this fascicule which consists of but a hundred pages comes to an end.

In one respect the historical introduction is not up to date. M. Pottier seems to be unaware of the racial mixture and linguistic variety represented in the group of peoples who produced this art which we call Hittite—a mixture which the linguistic study of the tablets from Boghaz Koi has made so evident and the results of which Forrer has set forth so clearly. There was an Indo-European element in this

mixture, but there was also a large non-Indo-European element the racial affinities of which have not yet been identified.

The belief that Hittite art is earlier than Assyrian art and in its beginnings independent of it is receiving month by month additional confirmation. It seems to have been the product of a cultural group whose influence can be traced from Asia Minor, through northern Syria and Mesopotamia, along the hills to the eastward of ancient Assyria to Susa in ancient Elam. Traces of it are also found in the earliest strata at Abu Sherain (Eridu) and at Tell Obeid in southern Babylonia. Several links in this chain have been recently supplied by the labors of Dr. Chiera and Dr. Speiser of the American School at Baghdad. M. Pottier's illustrations are good and clear, being of the type employed in the works of Perrot and Chipiez, which this work emulates.

George A. Barton

University of Pennsylvania

Céramique Cappadocienne, by *Henri de Genouillac*. Vol. I, pp. X, 126, 21 plates (pl. 11 suppressed); Vol. II, pp. 75, 57 plates. Librairie Orientaliste Paul Geuthner, Paris, 1926.

This is an important publication by the Department of Oriental Antiquities of the Louvre. There are very few works on the pottery of Asia Minor and so these two volumes fill a long felt need. The first gives an inventory of the Collection Chantre and the second the "Acquisitions du Musée du Louvre." Nearly every vase is illustrated on the excellent plates and some are reproduced in colors (Vol. II, Pl. 3 bis, 5 bis, 10 bis, 12 bis which shows a beautiful polychrome duck in Ionian style from the Pontus, 23 bis, 24 bis, 27 bis, 38 bis). The colored plates enable the student who has not access to the originals to form a real estimate of the decoration. One is reminded by the Hittite vases, with black painting on red or sometimes yellow and brown, of early Thessalian ware, especially that from Dimini and Sesklo and Lianokladi. It is a matter for regret that the author in his inventory, which generally gives only a description of the vases, does not often call attention to such parallels. There are some exceptions as in the case of the pretty two-handled vase on plate 49 labelled a "Calice Amphore," which is exactly like the Homeric *depas amphikupellon* found at Troy.

There is a good introduction which discusses the general aspect of Cappadocian pottery and its connections with the pottery of the Troad, Yortan, the Aegean, Cyprus, Syria, Palestine, Thessaly, Macedonia, Central Europe, Turkestan, and Caucasus. Then follow some notes on forms and motives, especially the rhyton, Cappadocian geometric decoration, the spiral, the horse, ram, cow and other animals. There is also a good account of the hieroglyphs and images engraved on the vases, of the shapes, of the chronology and technical terms. The study of the rhyton is hardly correct and does not know the limitation of the term to vases with a hole in the spout, as shown by Buschor.

More use should have been made of *Studies in Early Pottery*, by Frankfort, whose name is mentioned on p. 31 as Franckfort. The *Corpus Vasorum Antiquorum* and Forsdyke's very useful *Catalogue of Prehistoric Aegean Pottery* which appeared in 1925 are not cited at all. But these two volumes of Genouillac confirm the theories put forward by Frankfort and in my article in the *A.J.A.*, XXXI, pp. 26 ff., on the prehistoric vases which I discovered at Sizma near Konia. Classical archaeologists should know the Asia Minor vases since they throw much light on the origins and connections of early Aegean vases with Asia Minor. The great lacuna to which Dechelette called attention in his manual of pre-

historic archaeology, will soon be filled if volumes of this kind continue to be issued. The Hittites are related to Europe and the Caucasus rather than to the Sumerian-Semetic world of Mesopotamia and their pottery not only helps us understand their artistic tastes, manners and customs and religion but reveals to us one of the ancestors of Hellenism.

David M. Robinson

The Johns Hopkins University

Les Origines de la Gravure en France, les Estampes sur Bois et sur Métal, les Incunables Xylographiques. [Par] *André Blum*. 92 pages, with 112 reproductions on 78 plates. Paris et Bruxelles: G. Van Oest, 1927. 40 Swiss francs; édition de luxe (25 copies) 90 Swiss francs.

Since the days of good old Adam Bartsch, over a century ago, the cataloguers of prints have industriously gathered, listed, arranged and rearranged their material. Attributions, national and individual, have been made and unmade. The result is a very large body of literature, even on the fifteenth century alone.

In the merry war of experts making claims each for his own country Monsieur Blum appears with refreshing freedom from expression of national bias. "No polemics, only documents." A contrast to Delen's book reviewed in this Journal, December, 1925. Blum writes to establish French claims, but is ready to throw out as untenable attributions made by his countryman Bouchot, and even hesitates to accept the assignment of some prints to France by the German Lehrs. "It is not scientific to decide . . . without proof." In this spirit of fairness and scholarly detachment he presents all sides of the problem and more than once offers his conclusion as tentative, leaving the question contestable. He is no easy dispenser of finalities.

The book aims to "define the present state of the researches effected by modern scholarship," and the bibliography covers numerous periodical articles as well as books. Many proofs are cited to establish a veritable school of engraving in France in the fifteenth century—ordonnances relating to playing cards, etc.—particular weight being laid on costume and architecture in the prints discussed. The author concludes that a sufficiently characteristic style is evidenced to prove the existence of a national tradition which "has left a profound impression in this field." That, though one cannot cite "a single name of a great artist." As to priority of discovery in this field of engraving, he concludes that no country can with certainty claim it.

As Monsieur Blum has issued over 25 books in 17 years, not to speak of numerous articles, this piece of scholarly research seems all the more of an achievement. The present book deals only with separate prints (broadsides) and block books. Printed books are reserved for a subsequent volume, which one may safely expect with much interest.

Frank Weitenkampf

New York Public Library

Les Richesses D'Art de la France: Recueil de documents publié sous le patronage du Ministère de l'Instruction Publique et des Beaux-Arts. La Bourgogne, l'Architecture, par *Louis Hautecoeur*, I–XVII, 1–7, pls. 1–64; La Peinture et les Tapisseries, par *Louis Réau*, 1–7, pls. 1–24. Paris et Bruxelles, G. Van Oest, Editeur, 1927.

These two volumes of plates (28 x 38 cm.) should prove of considerable value to students interested in the art of Burgundy. Of the two here reviewed (the third

dealing with sculpture has not been received) the one dealing with the architecture of the province is by far the more interesting and complete. It offers in a way a corpus of churches and chateaux in that interesting district. One could have survived without the volume dealing with the painting and tapestries. Those fields, except for a few pleasant primitives, make a rather poor showing.

On the whole one will use these volumes not for their introductory text but for the plates and the notices which accompany them. The introduction is but a polite gesture leading on to the real matter of the plates themselves.

OLIVER S. TONKS

VASSAR COLLEGE

THE ROMAN CAMPAGNA IN CLASSICAL TIMES, by *Thomas Ashby*, D. Litt. London, Ernest Benn Limited, 1927. 21 s. net.

The appearance of this volume is an event of more than usual importance in our studies. After thirty years of detailed investigation of the remains, large and small, of all periods of antiquity still to be seen in Latium and Southern Etruria—and despite the quaint allusion (page 18) to an "apology for idlers," his friends have good reason to appreciate the laborious character of such investigation—Dr. Ashby, with all the resources of his unique competence, presents the essence of his results in a readable and well-balanced volume. It is acceptable to have his treatment of that part of the Campagna—the stretch between Rome and the sea, on both sides of the Tiber—which he had not yet covered in his detailed papers; but it is even more important in the general interest to have his well-rounded presentation of the whole field. Now for the first time is it possible for the general scholar to use this vast material with confidence that he is building on a stable foundation. If Dr. Ashby states a bare fact such as that at a certain point (85) "there are various fragments of colored marble, bricks, etc., to be seen about," or that in another place (228) "I have never been able to see any trace of anything earlier than the mediaeval period, except a pagan sepulchral inscription, the provenance of which I do not know," we have learnt to trust his statements implicitly; and when he formulates conclusions based on his observations of many years, such as that (44) "it was under Augustus that the first great increase in prosperity came," and that (45) "there was a general increase in prosperity in the early second century A.D.," we have confidence in the cogency of his deductions; in the former of the instances quoted, his results agree with those of Rostovzeff, *The Social and Economic History of the Roman Empire*, p. 59 with note 19, while the latter statement is perhaps more true of superficial matters than of the essentials, and is to be interpreted in the broader context afforded by Rostovtzeff's same work (pp. 131–179). And since the old Campagna of our youth is rapidly vanishing in the face of modern progress, the volume before us will in a few years demand respect as a record of things no longer to be seen.

It must have required great abnegation to practically eliminate citations and references, and it was perhaps not necessary to proceed so far in this direction; but the scientific literature and the ancient *testimonia* are accessible in Dr. Ashby's previous publications and in other standard works, while the Bibliographical Note (12–13) will serve as orientation in the purely topographical field. Dessau's *Inscriptiones Latinae Selectae*, however, and Von Duhn's *Italische Graeberkunde*, with their valuable indices, might well have been mentioned.

This book, occupying as it does a unique position and appealing to an extensive public, is assured of wide circulation; and I would suggest for the future editions which are to be expected, that its usefulness would be enhanced by a list of the

more instructive objects in the various Roman museums illustrating the different Latin and Etruscan sites, such as the Vicarello cups, the inscriptions of the Roman municipium of Veii and the Arval Brethren, the contents of the Praenestine tombs, and the outstanding architectural fragments, mosaics and statues from Hadrian's villa; some of these are mentioned in connection with the topography, but a compact list arranged by museums would help both the visitor and the student in libraries, for few realise the wealth of the collections of the Capital in this respect.

The author, as implied above, maintains his well-known standard of accuracy of statement; but such is the progress of science that his text already requires several modifications. Thus (26) we now know of "Villanova" ossuaries from Antium (*A.J.A.*, XXX, 1926, 364); (44) isodomic masonry on occasion, could be used as late as the time of Septimius Severus, since it occurs in the Castra Albana (Lugli in *Ausonia*, IX, 1919, 217); and—a matter only accidentally of concern to archaeology—quinine (50) is no longer prescribed by the most advanced medical opinion as a prophylactic against malaria, though its value as a cure remains unchallenged. It may also be observed that the identification of the well-preserved temple foundations at Lanuvium (199 f.) as a *Capitolium* seems excluded by their position, which is not on the summit of the hill but part-way down its slope.

A few words must be devoted to the craftsmanship of the book, in the sense of the author's care and skill in presenting his information. Some of us have viewed with emotions akin to dismay the ominous spread, in recent archaeological literature, of such neologisms as "Latian," "Ostian," "Veian," which disregard the traditional adjectival formations, *Latialis* or *-aris*, *Ostiensis*, *Veiens* or *-entanus;* if I am correct, Dr. Ashby's usage in this regard is above reproach. In larger matters, his self-restraint, balance and sense of proportion are especially commendable when we recall the enormous mass of material which he has appraised and assimilated. The illustrations are due to the skill of the author and his friends, and form a welcome documentation.

According to the title, the book should treat of the Campagna "in classical times." We constantly however are conscious of the region as it now is, or rather as it was until the remarkable economic developments of the present day; and these pages are suffused by a brooding melancholy, the sentiment of solitude, desolation, miasma and the decay of the things of long ago. Such phrases as "the long, low coastline, one of the most desolate in Europe" (16); "the ruins that we see, picturesque in their decay" (17); "a solitude surprisingly profound" (20); "the strange, desolate appearance" (21); "the solitude, in contrast to the gay life that once prevailed there, is almost oppressive" (211); "the desolation of this immense expanse of country reaches perhaps its climax" (212 f.); "the monotony of the flat sandy shore" (219); "unhealthy" (227); "lonely" (233); "the picturesque desolation of its streets, half grown up with vegetation, and of its crumbling buildings" (234); and the quotation from Dennis's characterization of the view from Capena (251) with its scene of "singular desolation"—all these expressions and many more will be recognized as just by those who have known the region as it was as late as 1912, and as parts of it continue to exist today. This sombre mood, in such striking contrast to the glowing radiance of Greece, is partly a matter of the contours of shore and hill, of the heavy air of the plain, with the sultry blasts from the African desert, of the dull haze, the less pure colors, all of which serve as it were to attune this landscape to a minor key.

As to the economic and cultural significance of this region under the empire, it seems conditioned by the facts so carefully weighed by Dr. Ashby in his reasoned generalization (18 f.): Rome was a city of the wealthy, of the functionaries of government, of a proletariat which toiled not but was fed by its rulers, and of

numerous slaves; the dwellings that covered the Campagna were country residences of the well-to-do; the early villages had largely disappeared; there were no true suburbs. Thinkers who discern in our contemporary developments the operation of forces similar to those which resulted in the disintegration of ancient Roman civilization may well wonder if modern science, with its mastery of means of rapid communication, is to succeed, where imperial Rome failed, in enabling the mass of the population to live in healthy contact with the forces of nature: it is for the newest Italy, with its abundance of vital energy and scientific skill, to tackle again the old problem in the old setting.

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The Great Cylinder Inscriptions A and B of Gudea, Vol. XXVI, Part II, of Assyriologische Bibliothek, by *Ira Maurice Price*. Pp. 169. Leipzig. J. C. Hinrichs'sche Buchhandlung, 1927. May be obtained in U. S. A. from Yale University Press, New Haven, Conn.

It is gratifying to note every publication which contributes to our understanding of an ancient form of speech. For many decades the Sumerian language has been studied by scholars who have sought to formulate its principles. The importance of this inquiry is indicated by the fact that the Sumerians had considerable influence upon the general culture of the Babylonians and the Assyrians, and through them touched other peoples who used the cuneiform method of writing. As the science of the Sumerian language has developed, early history in the land of the two rivers has been disclosed and an important stage in man's stride towards settled life and ordered society has become better known.

The texts of Gudea, Sumerian priest-king of Lagash, constitute interesting literature belonging to the middle of the third millennium B.C. The above book is the concluding part of a work dealing with his famous building and votive inscriptions. In 1889 Professor Price published admirable autographic copies of Gudea's famous cylinder inscriptions A and B, of the Louvre Museum, as Part I of Vol. XXVI of *Assyriologische Bibliothek*, accompanied by a sign-list based upon the two texts. Due to unavoidable hindrances Professor Price was not able to publish Part II until recently, although it was practically completed before the World War. The field of Sumerian studies has been enriched greatly by the book which is the subject of this review. It consists of transliterations and translations of the texts published in Part I, supplemented by a similar treatment of eleven Gudea inscriptions engraved upon statues. In addition there are valuable notes, a full vocabulary, names of persons, places, and things, and names of deities, followed by two sign-lists, one of transliteration-values, and one of sign-values with cross references to the sign-list of Part I.

The merits of this presentation of the contents of Gudea inscriptions may be discussed from the standpoint of its main features. In the first place, the textual interpretation of the author possesses commendable qualities. It is not easy to translate Sumerian passages into fluent English which will reproduce the meaning of the original without a flaw. This is due to the peculiar structure of the language of ancient Sumer. It can be said for Professor Price that he has overcome the difficulty without straining the sense of cuneiform terminology and without falling into a stilted style. In the second place, he has provided helpful aids to exposition. His explanatory comments with useful references, although occupying little space as footnotes, contribute much to an understanding of the text. Extensive notes are rendered unnecessary by the inclusion of an exhaustive vocabulary. In the

third place, his clear elucidation of the ideograms of the period should be praised. This is accomplished by the sign-lists which have already been mentioned. The cross references to the actual signs used in the cylinder inscriptions, as listed in Part I, are especially valuable. Corrections and additions to the sign-list of Part I are given at the end of Part II.

Professor Price has made a distinct contribution to the illumination of the Sumerian language. His completed volume constitutes a work which will be of great service to Assyriologists. Beginners will find it usable and comprehensible; experts will find it a mine of easily available information.

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THE CAMBRIDGE ANCIENT HISTORY, edited by *J. B. Bury, S. A. Cook,* and *F. E. Adcock:* Volume V, Athens. 478–401 B.C., pp. 554, 11 maps, 2 chronological charts, 1 plate of plans.

The editors of the *Cambridge Ancient History* can hardly hope to produce a single volume of which the subject will have a more unified and absorbing interest than that of the fifth of the series, which is appropriately entitled "Athens, 478–401 B.C.," but naturally includes the general history of the Hellenic world during this period. The opening chapter, "The Economic Background of the Fifth Century B.C.," by Mr. M. N. Tod, emphasizes an aspect of history generally neglected by ancient writers, and gains special value from Mr. Tod's competence in the field of epigraphy. Mr. E. M. Walker deals with the important but sometimes exasperatingly obscure evidence on the rise of the Athenian empire and the development of Athenian political institutions during the fifty years after the Persian invasion. A chapter on Attic drama is contributed by Mr. J. T. Sheppard. Perhaps the fact that Mr. Sheppard has already written a handbook of Greek tragedy and a volume on Aeschylus and Sophocles led him to plan this chapter as a somewhat informal essay. It is pleasant and stimulating, but gives less complete and systematic information than students might expect in such a book. The suggestion that the "pattern of the Aeschylean tragedy" was derived from the structure of the Iliad seems fantastic. But in view of recent exaggerations of primitive elements in Greek drama, we may be grateful for the slight asperity of Mr. Sheppard's remark that "the 'origin' of Tragedy in our sense of the word is to be sought, neither in savage ritual nor rustic mumming, but in the transformation of these beggarly elements into a new art by a man of genius."

A chapter on Sicilian affairs before the Peloponnesian War is contributed by Mr. R. Hackforth. Mr. F. E. Adcock deals with the relations of the Greek states during the fifteen years preceding the break between Athens and Sparta, and with the history of the Archidamian War. Professor W. S. Ferguson writes on the difficult period after the Peace of Nicias, the Sicilian expedition, the oligarchical movement in Athens, and the final collapse of Athenian power. Under the caption, "The Age of Illumination," the sophists and Socrates are discussed by Professor Bury; and the veteran editor of Herodotus, Mr. R. W. Macan, contributes a chapter on the two great historians of the fifth century. The final chapter, "Art and Architecture" (is not architecture an art?) has special importance for readers of this JOURNAL. The sections on architecture, by Mr. D. S. Robertson, are a clear and succinct account of the principal buildings of the fifth century. Some stress is placed on the mathematical difficulty of adjustment between the triglyph frieze and corner columns of a temple as a cause contributing to the neglect of the Doric order by architects of later periods. Mr. Beazley's pages on painting and

sculpture have the tantalizing merit of Sam Weller's valentine; one wishes there were more. To the usual academic equipment of the trained archaeologist, Mr. Beazley adds a quite unusual capacity for direct vision and a gift for recording his impressions in an equally direct style, sometimes rather startlingly unconventional, as when a familiar figure of the Acropolis Museum becomes "the big flash kore 682." The quality of Mr. Beazley's interpretation of Greek sculpture may be illustrated by two or three other phrases: on the kore of Euthydicus, "all the little gleeful prettinesses . . . swept away by a young, great artist"; on a figure of the east pediment at Aegina, "the archer Heracles, himself tense as a drawn bow"; on the Critian boy, "The archaic artist was concerned with the surface and build of the body, the interest of the early classical sculptor recedes, inward from these, to the will." It is to be hoped that Mr. Beazley will some time find an opportunity to write a general history of Greek art.

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NEW CHAPTERS IN GREEK ART, by *Percy Gardner*, xvi + 367 pp.; 16 plates. Oxford, Clarendon Press, 1926.

In this book Professor Gardner has reprinted, with considerable omissions or expansions, some of the most important of his contributions to the *Journal of Hellenic Studies* and other publications, together with a few essays written especially for the volume. Most of the fourteen chapters deal with works of Greek sculpture: the female figure acquired by the Ashmolean from the Hope Collection, which Professor Gardner thinks may represent Elpinice, sister of Cimon; a bronze head in the style of Polycleitus, also in the Ashmolean; a head of Apollo from the Mausoleum (attributed to Scopas, or his school); the Agias of Lysippus, and related works; Cleobis and Biton at Delphi; the Charioteer of Delphi and the Spinario; the Athena and Marsyas of Myron; the Antioch of Eutychides. Two chapters have to do with coins: Themistocles at Magnesia and Artemis Laphria at Patrae. One is a discussion of the scenery of the Greek stage, in which the writer reaffirms the view which he expressed in 1899. The remaining three are more general in character (Fifty years of progress in Classical Archaeology; originals, ancient copies, and modern restorations; Greek art under Roman rule). Two appendices are devoted to addresses delivered in 1905 and 1911, and a third contains a list of archaeological books and papers published by the author.

The specialist will find little here that is novel, but the general reader, to whom the book is addressed, will discover much that is interesting, and will gain an insight into the methods of archaeological research and the varied material with which the classical archaeologist deals. The sixteen excellent plates add materially to the attractiveness of the book.

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DIE ALTCHRISTLICHE GRABESKUNST; EIN VERSUCH DER EINHEITLICHEN AUSLEGUNG, by *Paul Styger*, 123 pp.; 30 illustrations on 16 plates; 8vo. Kösel and Pustet, Munich, 1927.

This is an argumentative little book, constituting a sweeping denial of the traditional symbolic and allegorical interpretation of the subjects used in the frescoes of the catacombs and in the reliefs of the early Christian sarcophagi. The essay develops in four chapters: the first criticizes the various systems of

allegorical interpretation hitherto in vogue; the second deals specifically with the evidence for and against the symbolic meaning of certain types; the third brings out the wide discrepancy between the theories advanced by the allegorical interpreters as evidence against the probability thereof; the fourth presents the author's own explanation of the sepulchral cycle as merely the favourite and familiar subjects of the early faithful, chosen for their narrative interest, and selected from the stock decorations of the contemporary Christian house or church, or the illustrations of the current Christian texts.

Citations from the fathers in support of the allegorical theories are not good evidence according to Styger, who points out the widely variant meanings given to Biblical figures and scenes in patristic writing. The symbolism of the pseudo-Cyprianic prayers is also rejected as a source for the catacomb cycle. The attitude and gesture of the "orant" is interpreted as merely the antique formula for the expression of joy. The symbolic catenae proposed by Wilpert to explain the selection of series of scenes in the catacombs are a vulnerable target for the author's criticism, which even attacks the accepted explanation of the famous fresco of the "Fractio Panis" in Priscilla on the ground that there is nothing to prevent us seeing in the scene the customary funeral banquet of antiquity. Other marks that have drawn the author's fire are the Peter scene on a sarcophagus in Arles wherein Wilpert sees a symbol of "papal infallibility," and the amusingly divergent expositions of the architectural background on the lateral faces of the sarcophagus numbered 174 in the Lateran Museum.

The author shows a thorough acquaintance with the actual material of the sepulchral art of Rome in the early Christian period and is evidently well informed on the objects that have come from recent excavations such as those at S. Sebastiano. His data are listed in the early pages of his essay, where he gives the names of 78 subjects which are used in the frescoes and on the sarcophagi. In the case of a few, the figure which he gives as the number of times the subject is used, is larger than the number given in the *Princeton Index of Christian Art*, but in most cases Styger's figure is considerably below, especially as regards the examples on the sarcophagi. Thus the Index records 70 examples of the Sacrifice of Isaac on the sarcophagi while Styger gives only 50; Jonah cast into the sea is used on sarcophagi 51 times according to the Index, while Styger's figure is 40; the Three Hebrews in the Furnace occur on sarcophagi 38 times, according to the Index, as against 25 according to Styger. Aside from the indication thus given that the author's data are incomplete at least so far as the sarcophagi are concerned, his viewpoint is narrowed by lack of acquaintance with the larger aspect of Early Christian art. His notions of the Oriental factor in primitive Christian style and iconography are evidently derived from Strzygowski and Wulff alone; the Coptic material is not used, and the author is apparently innocent of any knowledge of the bearing of the manuscript material on his subject. An instance of his limited conception of sarcophagi is to be found in his argument against the customary interpretation of a well-known group as the "Three Hebrews refusing to worship the image." Styger argues that the scene is always paralleled with the Adoration of the Magi, and since the "three Hebrews" have the same costume as the Magi, the group is probably an episode of thei· appearance before Herod according to a lost apocryphal gospel. His argument in this case shows that he has no suspicion of the possibility of the intrusion of subjects foreign to the Roman cycle, in the course of the fourth century. The subject in question is one which first occurs on the sarcophagi which Marion Lawrence has isolated as products of Asiatic ateliers, with the interesting implication that the iconography which they use reflects the usage of Asia Minor (*Art Bulletin* 1927). The intermixture of foreign ideas into

the Christian art of Italy in the fourth and fifth century has not yet become part of the data of our author, who, however much he may "polemisieren" against the traditional methods of the Roman school of Christian archaeologists, has not emerged from the restricted field in which they labor.

On the other hand, the book is a welcome criticism of the soundness of the premises on which this school has built up its imposing elucidation of the Early Christian sepulchral monuments. It may be disturbing to learn that there is no good evidence for dating any fresco of the catacombs earlier than the second century, and to be made to doubt the time-honored significance of Salvation, Deliverance, and of the Sacraments which De Rossi's school have attached to the catacomb-paintings and the sculptures of the sarcophagi, but the structure of Christian archaeology, if it is to be permanent, should have its foundations examined periodically. Such a trenchant going-over as this of Styger's has not been its lot for many generations.

Styger's own explanation of the choice of themes is that they merely echo the customary decoration of the Christian interiors of the time, whether these be of private houses or the churches. He points out that the earliest and most persistent themes are those which depict outstanding events of the Old Testament, and concludes that the cycle starts with a nucleus of stories familiar to the Jewish contingent of the early Church. To him they are narrative themes, with no more symbolic significance than the frescoes which were chosen from similar considerations by the dwellers of Pompeii with which to adorn their walls. Noah, the Sacrifice of Isaac, the Miracle of Water from the Rock, Jonah, the Hebrews in the Furnace, Daniel, the Magi, the Healing of the Paralytic, the Good Shepherd, the Raising of Lazarus, are used according to him about 1000 times, while all the rest of the themes cannot count more than 600 instances of their use. He asks why, if the scenes and figures of the catacombs and the sarcophagi are used in the decoration of the churches in the age of Constantine, and on the contemporary "gold-glasses," with only historical significance, they should be supposed to have a different and allegorical intent in the sepulchral art. The book is evidently calculated to excite a controversy, and will probably produce a number of similar essays in reply; out of the discussion thus precipitated there should emerge a sounder appraisal and exegesis of our earliest monuments of Christian art.

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## ABBREVIATIONS

The following abbreviations of the titles of periodicals will be used in the JOURNAL, other titles being uniformly abbreviated (*cf. A.J.A.*, 1925, pp. 115–6):

*A.J.A.:* American Journal of Archaeology.
*A. J. Num.:* American Journal of Numismatics.
*A. J. Sem. Lang.:* American Journal of Semitic Languages and Literature.
*Ant. Denk.:* Antike Denkmäler.
*Ann. Scuol. It. At.:* Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente.
*Arch. Anz.:* Archäologischer Anzeiger.
*Arch. Eph.:* Ἀρχαιολογικὴ Ἐφημερίς
*Ath. Mitt.:* Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.
*Boll. Arte:* Bollettino d'Arte.
*B.S.A.:* Annual of the British School at Athens.
*B.S.R.:* Papers of the British School at Rome.
*B.C.H.:* Bulletin de Correspondance Hellénique.
*B. Metr. Mus.:* Bulletin of the Metropolitan Museum of Art, New York.
*B. Mus. F. A.:* Museum of Fine Arts Bulletin, Boston.
*B. Com. Rom.:* Bulletino d. Commissione Archeologica Comunale di Roma.
*Byz. Z.:* Byzantinische Zeitschrift.
*C. R. Acad. Insc.:* Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres.
*C.I.A.:* Corpus Inscriptionum Atticarum.
*C.I.G.:* Corpus Inscriptionum Graecarum.
*C.I.L.:* Corpus Inscriptionum Latinarum.
*Gaz. B.-A.:* Gazette des Beaux-Arts.
*I.G.:* Inscriptiones Graecae.
*Jb. Arch. I.:* Jahrbuch, d. k. d. Archäol. Instituts.
*Jh. Oest. Arch. I.:* Jahreshefte des oesterreichischen Archäologischen Instituts.
*J.A.O.S.:* Journal of the American Oriental Society.
*M. Am. Acad. Rome:* Memoirs of the American Academy in Rome.
*M. Soc. Ant. Fr.:* Mémoires de la Société des Antiquaires de France.
*Mitt. Or. Ges.:* Mitteilungen der deutschen Orient-Gesellschaft.
*Mon. Ant.:* Monumenti Antichi (of Accad. d. Lincei).
*Mon. Piot:* Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot.)
*Mün. Jb. Bild. K.:* Münchner Jahrbuch der bildenden Kunst.
*Mus. J.:* The Museum Journal of the University of Pennsylvania.
*Not. Scav.:* Notizie degli Scavi di Antichità.
*R. Arch.:* Revue Archéologique.
*R. Art. Anc. Mod.:* Revue de l'Art ancien et moderne.
*R. Ép.:* Revue Épigraphique.
*R. Ét. Anc.:* Revue des Études Anciennes.
*R. Ét. Gr.:* Revue des Études Grecques.
*Rh. Mus.:* Rheinisches Museum für Philologie, Neue Folge.
*Röm. Mitt.* Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt.
*Röm. Quart.:* Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.